

VOGUE



VANITY
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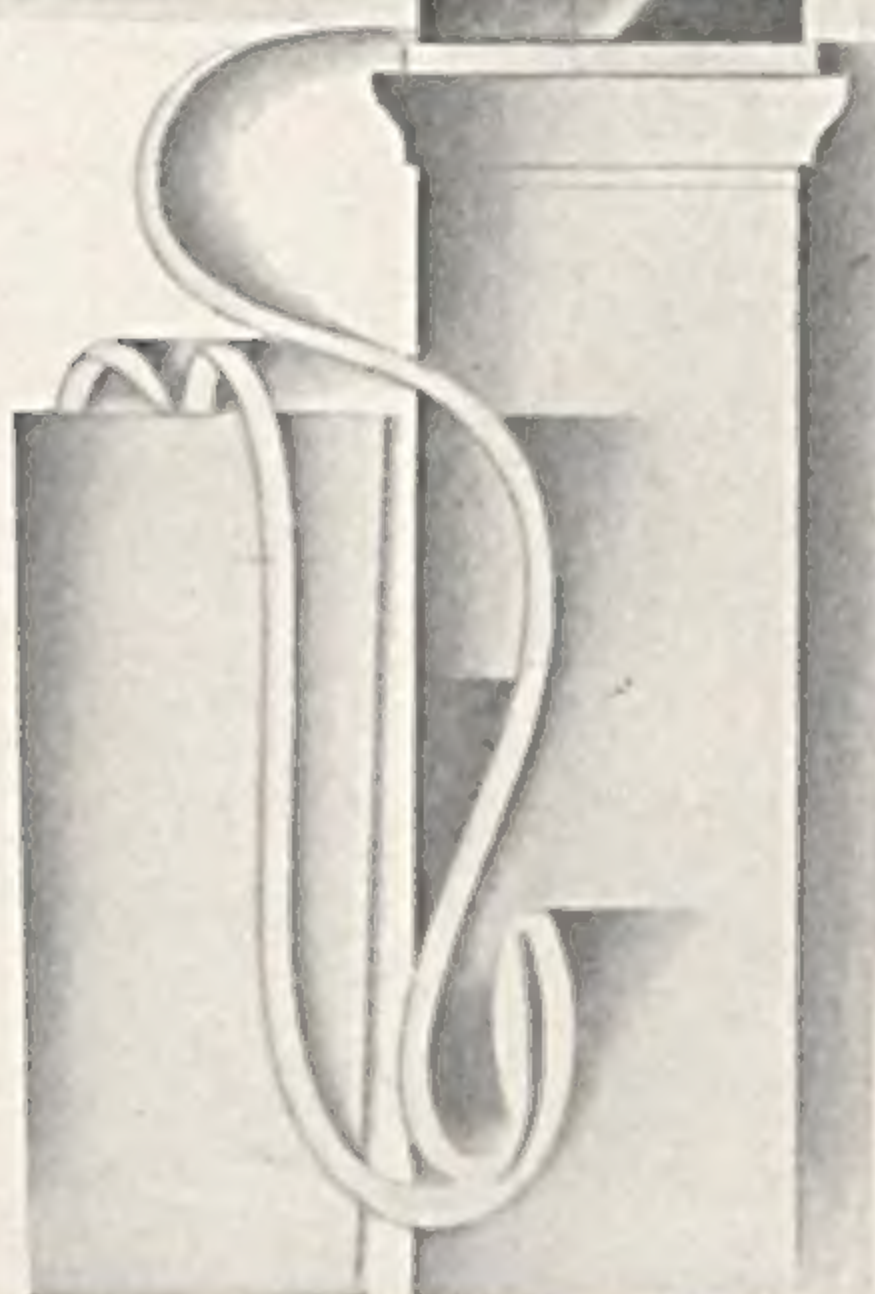
PRICE 35 CTS.

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1932

The next Wamsutta price change will be UP

NOW BUY YOUR WAMSUTTA SHEETS AND CASES NOW
3.50 3.00 2.75 3.50 3.00 2.75



THE retail prices of Wamsutta sheets and pillow cases are lower than they have been for fifteen years. They are down to the same bargain level that thrifty housewives were so quick and wise to take advantage of in 1917.

Just as a word to the wise, therefore: *now is the time to make your household investment in the luxurious comfort, the beauty, and the strength of Wamsutta sheets for the coming*

years . . . Such low prices won't last much longer and the next change will be sharply and suddenly *up*—as you doubtless realize. While they last, then, ask your favorite store to show you and tell you about their 1932 values in Wamsutta — “the finest of cottons.”

The Wamsutta-North Star Catalog will help you harmonize your sheet and blanket colors. May we send you one?

WAMSUTTA MILLS, New Bedford, Massachusetts
NEW YORK SALES OFFICE, 180 Madison Ave.



WAMSUTTA SHEETS



THE SLEEVED DINNER DRESS

from

Bergdorf Goodman



Van Horn

Chic, intrigante, this black croquignol crêpe dinner dress that veils the arms and shows a pair of pretty shoulders in a halo of oblong silver sequins. It is just one of the many dinner-to-formal dresses in our collection of made-to-order and ready-to-wear.

ON THE PLAZA • NEW YORK

BERGDORF
GOODMAN

FIFTH AVENUE AT 58TH STREET

autumn takes fashion for a walk

A tang in the air—a lilt in your step—and the world at your feet. That's the call of autumn days to the woman who chooses Pedemodes! ✦ Her step is buoyant grace, her walk the poetry of motion... and her smartly shod feet the epitome of style! ✦ Yes, there's a Pedemode movement on foot. You'll see them on the smartest feet and find them in the finer stores.

STORES FEATURING PEDEMODE SHOES

New York City Saks-Fifth Avenue

Amarillo, Texas—Regents, Inc.
Baltimore, Md.—Wyman
Chicago—Saks-Fifth Avenue
Dallas, Texas—Volk Brothers
Detroit—Alfred J. Ruby, Inc.
Greenwich, Conn.—
The Favorite Shoe Store
Houston, Tex.—Dollahite-Levy Co.
Kansas City, Missouri—Harzfeld's
Los Angeles, Calif.—Gude's, Inc.
Milwaukee—Gimbels'
Newark N.J.—L. Bamberger & Co.
Omaha, Neb.—Haas Bros., Inc.
Pasadena, California—Huggins
Philadelphia—The Blum Store
Pittsburgh—Gimbels'
Santa Barbara, Calif.—Huggins
Scranton, Pa.—Gownley's
St. Louis—Famous-Barr Co.
Toledo, O.—The H.M.&R. Shoe Co.
Utica, New York—Tector's
Washington, D. C.—
Julius Garfinckel & Co.

SUEDE, in brown or black,
continues in favor... alluring
when accented with patent or
lizard.

Pedemode

Feminine Footwear

372 DE KALB AVENUE, BROOKLYN

B. ALTMAN & CO.



ALTMAN PRESENTS

Soft Young Frocks ..with a worldly air

These rather sophisticated young frocks are, paradoxically enough, often in the tenderest colors. You will find them dancing on the roof tops of the world . . . so refreshing in fabric and color that you'll hardly be able to believe they cost so very little.

"*Chez Pierre*" is of Paysan velvet. Premier rose, blue Danube, dark hyacinth, and red. \$49.50
 "*Beau-belle*" is of moiré taffeta. Ivory, petal pink, pale rose, pale green, and black. \$49.50
 . . . "*St. Regis Blues*" is of

Matelasse velvet, detachable scarf. Blue, petal pink, beige, yellow, red, and white. \$39.50...
 "*High-ho*" is a jacket of Lyons velvet in Japanese Iris and Castilian Red. \$25. Sizes, 12 to 20. Misses' Dresses—Third Floor.

B. ALTMAN & CO., FIFTH AVE. AT 34TH ST., NEW YORK • ALSO AT OUR EAST ORANGE AND WHITE PLAINS SHOPS

Letters SPEAK LOUDER THAN Words

STUDY BY BARONESS von HORN

READ WHAT WOMEN SAY ABOUT SYMPHONIE
... THE NEW SELF-SHADING POWDER!

Blond Type

"I could hardly realize how smooth my face was after using SYMPHONIE, and the shade just suited my blond hair. From now on I'll keep on buying SYMPHONIE instead of trying all kinds of powders." *Estelle G.*

"Both my daughters like this powder very much, as they say it does not need replacing during school hours. They

are entirely different types, as *one is light* and the other dark, but SYMPHONIE looks well on both. This makes it more economical, as I have always had to buy two different kinds of powder." *Mrs. P.*

"Your new SYMPHONIE is perfect. I believe I've tried every good powder on the market but none of them ever came near this superb new powder!" *Miss B.D.*

White-Haired Type

"To me, there is no powder on the market that can compare with SYMPHONIE. My hair is white and I have had such a time getting a powder to blend with my skin. You may be very sure that as long as SYMPHONIE is made, I will never be without it." *Mrs. M. L.*

"I am very delighted with SYMPHONIE Powder. I find it hard to select a powder that looks well on my type of person,

but after trying SYMPHONIE I was more than delighted with the effect." *N. C.*

"Being SYMPHONIE users ourselves, we always recommend it, and I wish you could see the effect on one of my mother's friends. She has snow-white hair but a very fair, youthful skin, and SYMPHONIE makes it so fresh and *natural-looking*. I only hope that I look as pretty at her age!" *Miss D. D.*

Auburn Type

"This is to congratulate you on your miraculous discovery of SYMPHONIE. I was so pleased with it that I recommended it to some friends, and when you consider that *one is a 'redhead' with a medium complexion*, and the other is a brunette with an olive skin, and I myself am a blonde, and the results on each skin are equally flattering, do you wonder that all three of us—the auburn, and dark and blond type, are staunch

supporters of SYMPHONIE? Best of luck to you is my wish!" *Frances M.*

"SYMPHONIE has every quality claimed for it . . . which so many advertised cosmetics do not have. Its unique tint gives a perfect tone to the skin and, just as you so honestly say, blends with every complexion type. I know a *red-haired girl* who uses it and it matches her skin as well as mine!" *Miss L. F.*

Dark Brunette Type

"I think your SYMPHONIE Powder is marvelous. The first time I used it I was astonished at the difference. I have been trying to get a powder that just suited my type, and my search is ended. Congratulations!" *Isabelle F.*

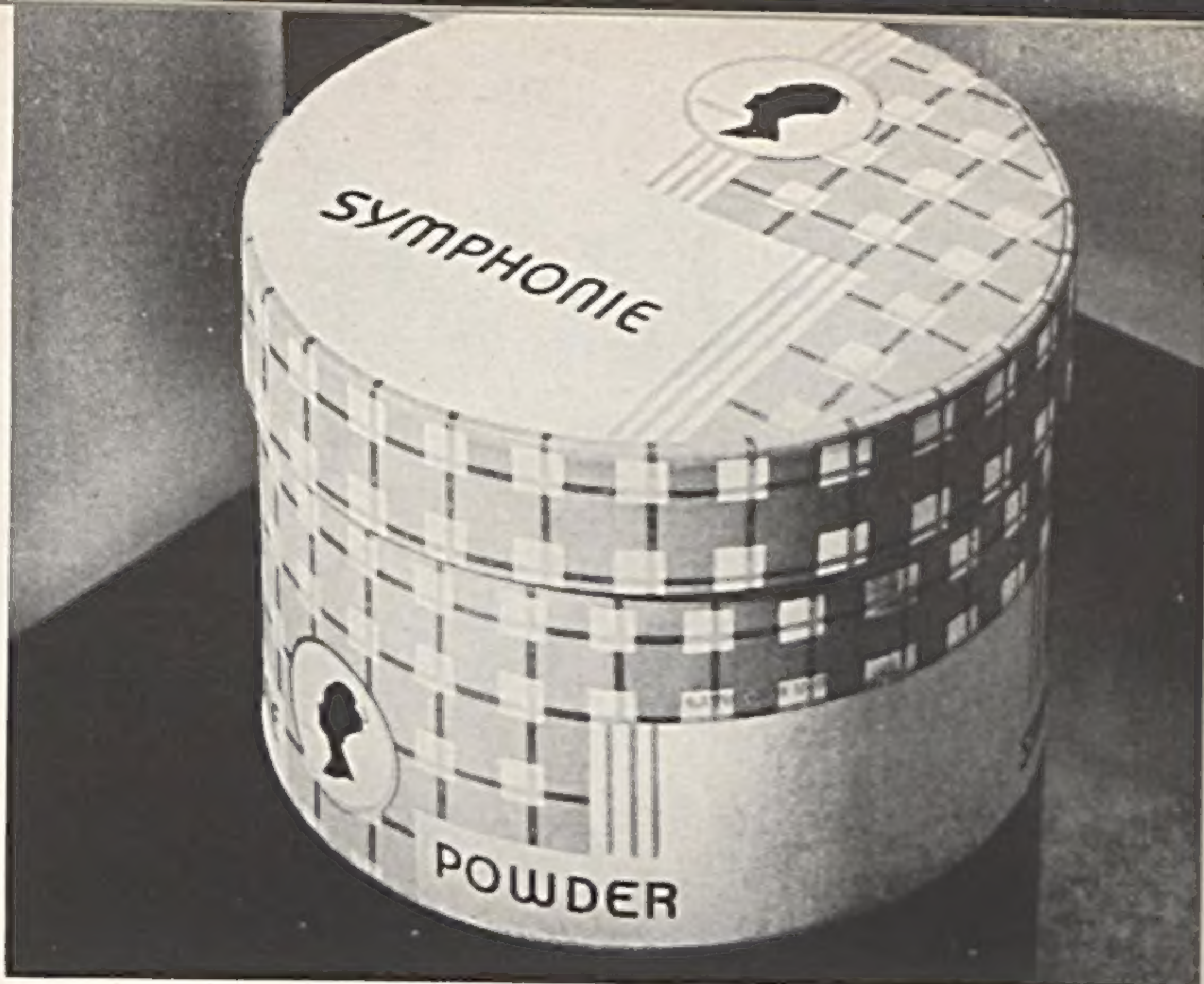
"SYMPHONIE is the most delightful powder I have ever used and blends with my complexion perfectly!" *Elizabeth S.*

"I just want to tell you that I like SYMPHONIE better than any powder I have ever used. It blends so beautifully with my skin, and has something that seems lacking in all other powders." *Miss T. W.*

"I have bought many face powders but never has one of them pleased me like SYMPHONIE. My friends express surprise that it should 'fit' so many faces." *Miss R.*



**YOU'LL FIND THIS NEW FACE POWDER (\$1 THE BOX)
AT EVERY PRINCIPAL PHARMACY IN THE UNITED STATES,
CANADA AND MEXICO, AND AT ALL THESE FINE SHOPS:**



NEW YORK: Saks-Fifth Avenue • John Wanamaker • Stern Brothers
Lord & Taylor • Franklin Simon & Co., Inc. • Gimbel Brothers, Inc.
B. Altman & Co. • Arnold, Constable & Co., Inc. • Bonwit-Teller & Co.
Bloomingdale Bros. • James McCreery & Co. • Oppenheim, Collins & Co.
James A. Hearn & Son • Abraham & Straus, Inc. • Frederick Loeser &
Co., Inc. • The A. I. Namm Store

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THE C. H. YEAGER CO.
Allentown, Pennsylvania
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ZOLLINGER-HARNED CO.
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Birmingham, Alabama
LOUIS PIZITZ DRY GOODS CO.
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HENS & KELLY CO.
JAHRAUS-BRAUN CO.
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RAMSAY BROTHERS DRY GOODS CO.
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EPFORD'S DEPT. STORES, Inc.
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THE DAVIS CO.
MANDEL BROTHERS
THE BOSTON STORE
THE FAIR
WIEBOLDT STORES, Inc.
Chillicothe, Ohio
THE W. M. NORVELL CO.
Cincinnati, Ohio
ALMS & DORPKE COMPANY
MABLEY & CAREW COMPANY
H. & S. POGUE COMPANY
SMITH-KASSON COMPANY
THE FAIR STORE COMPANY
THE MCALPIN COMPANY
Clarksburg, West Virginia
THE PARSONS-SOUDERS CO.
Cleveland, Ohio
HALL BROS. CO.
HIGGEE COMPANY
W. M. TAYLOR SON & CO.
THE BAILEY CO.
THE MAY CO.
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BON MARCHE
Columbus, Ohio
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F. & R. LAZARUS CO.
THE FASHION COMPANY
THE MOREHOUSE-MARTENS CO.
THE UNION COMPANY
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SANGER BROS., Inc.
TITCHER-GOETTINGER CO.
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MEARICK CLOAK COMPANY
RIKE-KUMLER COMPANY
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Decatur, Illinois
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MAY COMPANY
THE DENVER DRY GOODS CO.
THE JOSLIN DRY GOODS CO.
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THE ANDRES CO.
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HERBERT DEPT. STORE CO.
Fond du Lac, Wisconsin
HILL BROS. DRY GOODS CO.
Fort Dodge, Iowa
THE BOSTON STORE
Fort Wayne, Indiana
THE FRANK DRY GOODS COMPANY
Fort Worth, Texas
LEONARD BROS.
MONNIG DRY GOODS CO.
W. C. STRIPLING CO.
THE H. C. MEACHAM CO.
Freeport, Illinois
F. A. READ
STUKENBERG & BORCHERS
Fresno, California
COOPER'S DEPT. STORE
RADIN & KAMP, Inc.
Ft. Collins, Colorado
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Galesburg, Illinois
KELLOGG, DRAKE & CO.
Galveston, Texas
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Grand Rapids, Mich.
HERPOLSHIMER CO.
PAUL STEKETER & SONS
WURZBURG DRY GOODS CO.
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H. C. PRANGE CO.
Greensburg, Pennsylvania
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Guthrie, Oklahoma
LINTZ DRY GOODS CO.
Hamilton, Ohio
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Harrisburg, Pa.
POMEROY'S, Inc.
Hastings, Nebraska
STEIN BROS. CO.
Hazleton, Pennsylvania
THE LEADER STORE
Helena, Montana
FLIGELMAN'S
Houston, Texas
THE COLUMBIA DRY GOODS CO.
Hutchinson, Kansas
RORABAUGH-WILEY DRY GOODS
COMPANY
Indianapolis, Indiana
THE L. S. AYRES & CO., Inc.
CHARLES MAYER & CO.
H. P. WASSON & COMPANY
Iowa City, Iowa
YETTER'S
Jackson, Michigan
L. H. FIELD CO.
STILLMAN DRY GOODS CO.
Jacksonville, Florida
COHEN BROTHERS
"The Big Store"
KOHN-FURCHGOTT CO., Inc.
Jamestown, New York
THE ABRAHAMSON-BIGELOW CO.
Janesville, Wisconsin
J. M. BOSTWICK & SONS
Johnson City, Tennessee
KING'S, Inc.
Joliet, Illinois
BOSTON STORE
Joplin, Missouri
THE CHRISTMAN DRY GOODS CO.
THE NEWMAN MERCANTILE CO.
Kankakee Illinois
THE CHICAGO STORE
Kansas City, Missouri
JOHN TAYLOR DRY GOODS CO.
THE JONES STORE COMPANY
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Knoxville, Tennessee
MILLER'S
Kokomo, Indiana
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La Crosse, Wisconsin
WM. DOERFLINGER CO.
Lake Charles, Louisiana
THE MULLER CO.
Lansford, Pennsylvania
J. C. BRIGHT CO.
Lawrence, Kansas
WEAVER'S
Lawrence, Massachusetts
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Liberty, New York
KELLER'S
Lincoln, Nebraska
GOLD & CO.
MILLER & PAINE
Little Rock, Arkansas
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Louisville, Kentucky
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KAUFMAN STRAUS CO.
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HARRY S. MANCHESTER, Inc.
Madisonville, Kentucky
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Manchester, N. H.
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Marion, Ohio
THE UHLER-PHILLIPS COMPANY
Maryville, Tennessee
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Mason City, Iowa
THE MERKEL COMPANY
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B. LOWENSTEIN & BRO.
THE JOHN GERBER CO.
Miami, Florida
CHROMER-CASSEL'S, Inc.
Milwaukee, Wisconsin
GIMBEL BROS., Inc.
HERZFELD-PHILLIPSON CO.
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THE DAYTON COMPANY
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Muskegon, Michigan
WM. D. HARDY & CO.
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MCLEWEN-HALLIBURTON CO.
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COMPANY
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J. L. BRANDEIS & SONS
HAYDEN BROS., Inc.
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Paducah, Kentucky
PADUCAH DRY GOODS CO.
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FRANK & SEDER CO.
STRAWBRIDGE & CLOTHIER
JOHN WANAMAKER
Phoenix, Arizona
GOLDWATER MERCANTILE CO.
Pittsburgh, Pennsylvania
BOGGS & BUHL, Inc.
GIMBEL BROTHERS, Inc.
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KAUFMAN'S
ALBERT J. MANSMANN CO.
THE ROSENBAUM CO.
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ENGLAND BROTHERS, Inc.
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Portland, Oregon
LIPMAN, WOLFE & CO., Inc.
MEIER & FRANK COMPANY
OLDS, WORTMAN & KING
ROBERTS BROS.
Portsmouth, Ohio
MARTING BROS. COMPANY
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TROUP CO.
THE SHEPARD COMPANY
Pueblo, Colorado
CREWS-BEGGS DRY GOODS CO.
DAY-JONES DRY GOODS CO.
Quincy, Illinois
HALBACH-SCHROEDER CO.
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KRESPOHL-MOHRENSTECHER CO.
Racine, Wisconsin
ZAHN DRY GOODS CO.
Reno, Nevada
GRAY-REID-WRIGHT CO.
Richmond, Virginia
THE KAUFMAN STORE, Inc.
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CITY OF PARIS
HALE BROS., Inc.
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HALE BROS., Inc.
Santa Rosa, California
ROSENBERG & SON
Scranton, Pennsylvania
SCRANTON DRY GOODS CO.
Seattle, Washington
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CO.
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Springfield, Missouri
M. NETTER DRY GOODS CO.
REFS DRY GOODS CO.
THE HEER STORES CO.
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THE HOME STORE COMPANY
THE EDWARD WHEEN STORE
Statesville, North Carolina
RAMSEY-BOWLES CO.
Steubenville, Ohio
THE HUB
St. Joseph, Missouri
HIRSCH BROS. DRY GOODS CO.
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GOODS CO.
St. Louis, Missouri
FAMOUS-BARR CO.
SCRUGGS-VANDEVOORT-BARNET
DRY GOODS CO.
STIX, BAER & FULLER CO.
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THE GOLDEN RULE
Superior, Wisconsin
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STACK & CO., Inc.
Tacoma, Washington
RHODES BROTHERS
THE FISHER COMPANY
THE PEOPLES STORE CO.
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Terre Haute, Indiana
ROOT DRY GOODS CO.
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THE LION DRY GOODS CO.

Topeka, Kansas
THE CROSBY BROS. CO.
Tulsa, Oklahoma
BROWN-DUNKIN DRY GOODS CO.
THE VANDER DRY GOODS CO.
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A. HOLTHAUSEN
Waco, Texas
B. E. COX DRY GOODS CO.
Washington, D. C.
THE HECHT CO.
S. KANN SONS CO.
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Wheeling, West Virginia
STONE & THOMAS, Inc.
Wichita, Kansas
THE ALLEN W. HINKEL DRY
GOODS CO.
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J. & D. OETTINGER
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HUDSON'S BAY COMPANY
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THE T. EATON CO. Ltd.
HUDSON'S BAY COMPANY

SYMPHONIE
The Only Self-Shading Face Powder

"CAN'T YOU HELP ME CORRECT DRY SKIN?"



—thousands write Frances Denney



Read the answer given by America's
foremost authority on skin care

"If your skin is dry—or very dry—the reason is simply this. It lacks those natural oils so necessary for keeping it fresh, smooth and lovely.

"Many fine-textured skins are naturally dry. But more often, a dry skin condition is due to our modern ways of living. Super-heated homes—out-door sports—dieting—all are contributing causes.

"Supplying the natural oils to your skin must be the very foundation of any corrective Treatment. But you must also keep the skin cleansed, stimulated and protected.

"For the thousands of women who consult me about dry skin, I have created a simple home Treatment which I promise you will relieve and correct this distressing condition."

MISS DENNEY'S Treatment for dry skin includes only four Preparations—available at selected stores where you will find saleswomen carefully trained to advise and serve you.

Herbal Cleansing Cream: Deeply penetrating—yet so soft and gentle in its action that it may be used on the most delicate and sensitive skin . . . \$1.10, \$2.20, \$3.85

Mild Skin Tonic: Contains delicate ingredients that awaken the cells, restore active circulation and leave the skin freshened and vitally alive. It has the same soothing effect on the skin as milk . . . \$1.40, \$2.75

Herbal Oil Blend: A marvelous Preparation especially created for DRY skin—and for the face that is aging. Contains precious

herbal essences and rich oils that nourish and soothe dry, sensitive skin and erase lines and wrinkles . . . \$5.50, \$11, \$22

Herbal Astringent Cream: A soft, fluffy cream with astringent qualities. A thin film on the face and neck protects dry, sensitive skin against the effects of sun and wind and serves as a flattering base for powder, \$2.75

• • •

MISS DENNEY has created Treatments and Preparations for every type of skin and for every skin condition. She tells you about them in her little book—"The Affairs of Beauty"—which she will be happy to send you on request. Do write to her in Philadelphia for a copy.

DENNEY & DENNEY • PHILADELPHIA • NEW YORK



FRANCES DENNEY
HERBAL PREPARATIONS

IN THIS NEW LAST

Amy Foot's

A "MODEL" FOOT



Ten women, each with a different type and size of foot, were our walking laboratory to perfect the fit of this new Walk-Over last. The result is a new series of tailored town shoes in which any foot can be fitted to "model" proportions...and all feet will appear more trimly "slight of foot."

Illustrated, CARMEL Tie—Senorita last. Black or brown kid with genuine Calcutta lizard. Main Spring Arch built into the flexible, close trimmed sole. \$10.50*

*REG. U.S. PAT. OFF.



● Herewith we admit to certain underfoot methods in the development of the new Senorita last. No sleight of hand we assure you. But the result of long study and experiment to make it possible for all women to appear "slight of foot" and to experience the ultimate in balanced, frictionless fit.

After Walk-Over designers had perfected the measurements of this last (it conforms to 25 curves in each

foot), opera pumps in various sizes were made. Then ten women, each with a different type and size foot, were selected to wear a pair daily for three months. At the end of this period every pair had retained its shape. No gaping, bulging, pinching or cutting. Imagine that of any opera pump! These ten tested model sizes served as the basis for completing the size range.

Go into any Walk-Over store today. Try on the

Senorita as a tie, strap or pump. See how perfectly it fits *your* foot. Notice the ample toe room you have, yet the toe *looks* narrow. See how snugly your foot is held under the arch and over the instep. Ten women were our proving ground. Ten thousand more will wear the new styles on this last before the month is up.



WALK·OVER 510 FIFTH AVENUE

And at Walk-Over Stores throughout the country • Paris: 34 Boulevard des Italiens • London: 372 Oxford St., W. 1



"How sweet the moonlight sleeps upon that bank"—SHAKESPEARE



YARDLEY'S *Orchis*

BRIEFLY, poignantly, the garden will be lovely . . . the lime trees fling their blossoms to the wind, the roses weave their fragrant melody. But summer, at last, takes swift, sure flight, and for that passing there is no reprieve or regress . . . nor can you waylay it for a single hour, now or ever. And yet, we have defeated time. For, like a requiem for summer, like a madrigal of all its golden voices, we have made Orchis. And in its amber, enchanted depths, all the flowers of the garden blend their haunting fragrance, their unearthly, living beauty. . . . Orchis is a perfume, but it is also a fragrance for the other preparations of your dressing table. The face powder, the compact and the sachet are \$1.10 each; the dusting powder is \$1.65, and the perfume from \$8.25 to \$1.65. . . . Yardley & Co., Ltd., 452 Fifth Avenue, New York City; in London, at 33, Old Bond Street; and Paris, Toronto, and Sydney.

Younger and Smarter

YOUTHFUL Dresses in Exclusive Fabrics . . . Blackshire Creations every one . . . You need no further assurance of their authority. Now styled for both the Taller and Shorter Woman. Exclusive . . . and yet surprisingly moderate in price. Your favorite shop can show you these charming Fashions, or upon request we will inform you of the nearest shop.



A delightful evening dress of Grenadine crepe with separate fringed double-duty scarf. New favorite colors.

Bagette an original fabric with jabot and sleeve trim of self tone applied novelty lace. Four most desirable shades.



Rubicon—a most gorgeous rough sheer crepe; trimmed contrasting sheer metallic sleeves, girdle and vestee, make this dress most becoming. Convertible high low neckline. Colors optional.

Again Bagette is fashioned in an afternoon dress with an unusual shoulder and sleeve treatment of beads. Youthful to a degree, and charming in all sizes. Favorite colors.

BLACKSHIRE

N E W Y O R K C I T Y

SAYING

Thank You
AND MEANING
IT..

A Christmas gift of Humming Bird Hosiery is received with hearty, whole souled joy. It's like greeting a faithful old friend after playing around with shabby-genteel strangers.

Feminine America has had her fling this year with cheap, sleazy, ill-made, nameless hosiery, and she doesn't want any more of it "for a gift." Certainly not for a Christmas gift.

Humming Birds have never sought your favor with a silly little price tag, but with out-and-out excellence of wear, of fashion, fit and finish. Humming Birds of 1932 are better *hose* and better *values* than ever. Several good styles may be had for as low as One Dollar. None costs more than \$1.95.

The Christmas spirit and the Christmas budget both suggest Humming Birds. Sold in stores of the better class everywhere. Individually packed in gay holiday boxes.

Humming Bird

FULL FASHIONED HOSIERY

CHIFFONS AND SERVICE WEIGHTS...TAILORED AND LACE
TOPS...PICOT EDGES...FRENCH HEELS...CRADLE SOLES

WE'VE GONE ROMANTIC
... and you'll love it! We've
created the most beguiling
evening slippers that ever
flattered a feminine foot!

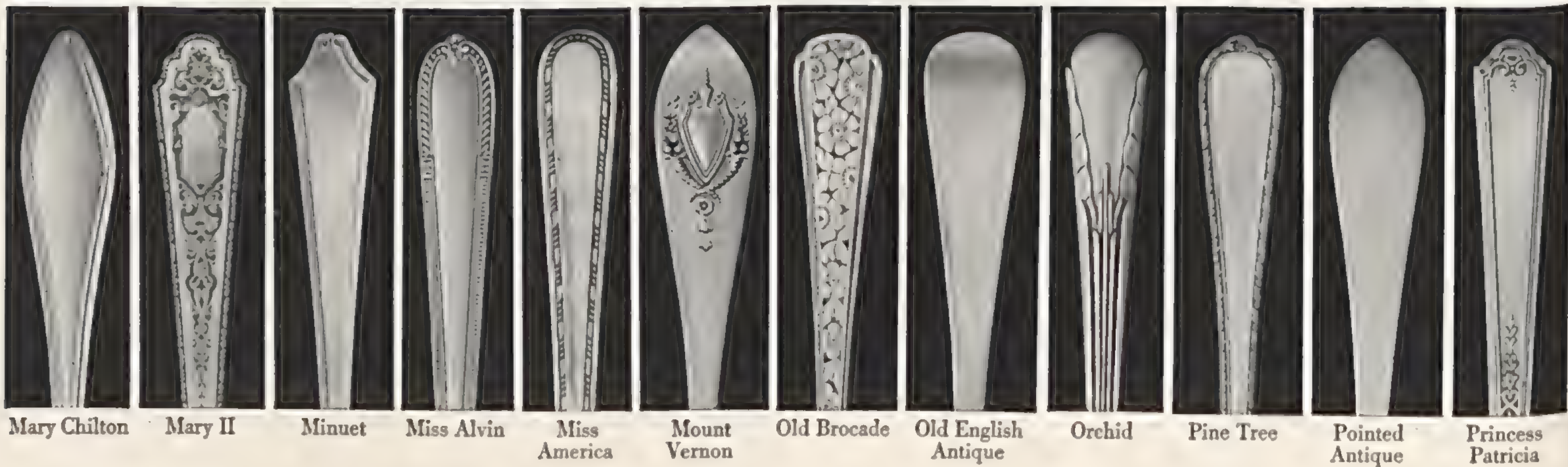
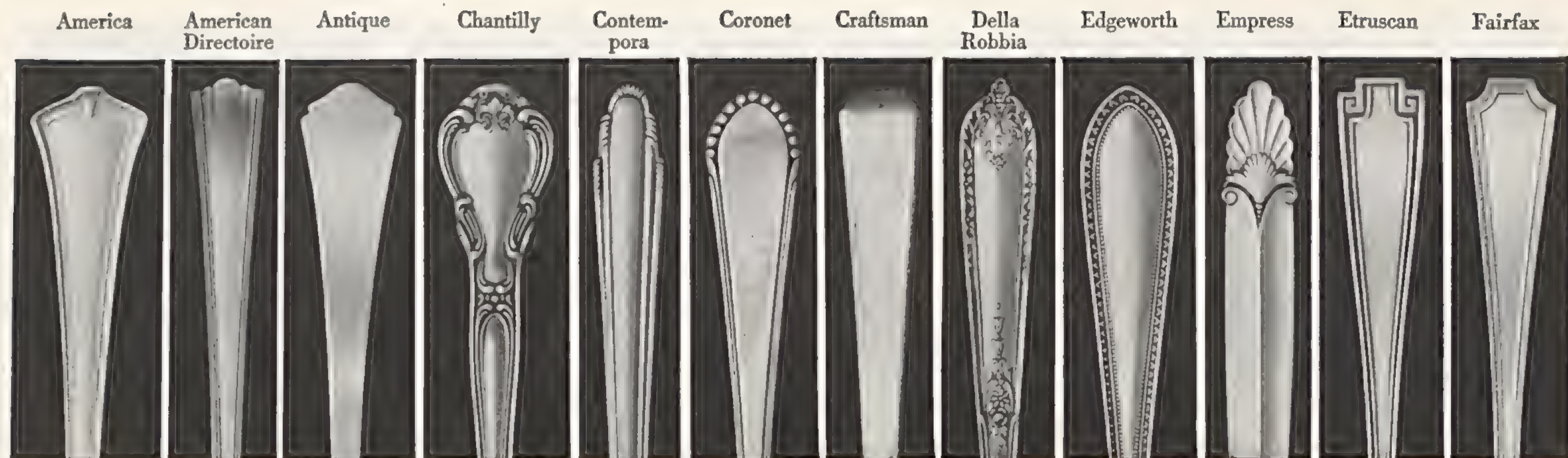
JUST FOR INSTANCE—there's that slipper with the
heel matching the perky little bow... and both match-
ing the touch of color on your newest and youngest
party frock!... There are velvets and brocades—so
important this season for important occasions! A
number of the models are especially designed for two-
color dyeing—one of the newest-of-the-new fashion
notes! These and other lovely I. Miller slippers can be
obtained at the I. Miller shops and agencies through-
out the country—at the lowest prices in a decade!



I. MILLER
Beautiful Shoes

I. MILLER

Shops and Agencies in Principal Cities



Mary Chilton

Mary II

Minuet

Miss Alvin

Miss America

Mount Vernon

Old Brocade

Old English Antique

Orchid

Pine Tree

Pointed Antique

Princess Patricia

Fontaine

Francis First

Georgian
Colonial

Heppelwhite

Heritage

Hunt Club

King Albert

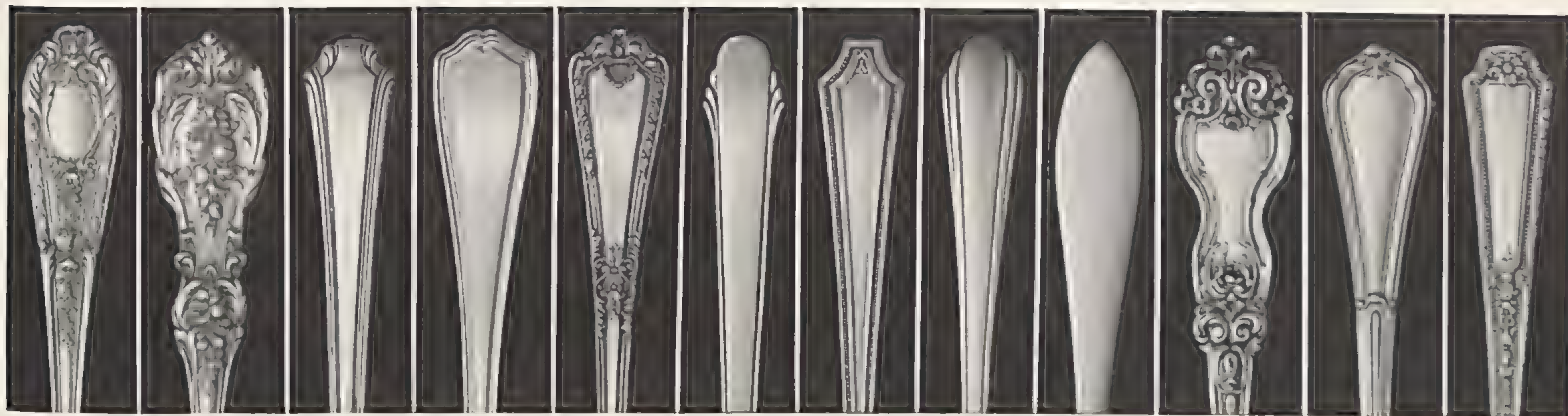
Lady Diana

La Fayette

La Reine

La Salle

Louis XIV



"What will it cost in my Pattern?"

Why don't you find out how little it will cost to complete your sterling service? To replace mismatched odds and ends? Or to give sterling gifts for Christmas?

Specifically, why not do this? Make a Christmas sterling appropriation of \$10, \$20, or more. Send the coupon for latest price-list on your pattern. See how amazingly far your money will go in building fours to eights, and eights to twelves. See how many of the extra niceties, salad forks, bouillon spoons, serving pieces, you can add. Or, if there's a sterling service you've longed to start for yourself or for some one

else, why not learn what it will cost this year?

A delightful discovery awaits you. Prices on sterling silverware are lower now than they have been at any time since 1916. But, remember, these low prices can't continue forever. Begin now to plan for Christmas.

• • •

Illustrated on these pages are 48 high favorites in sterling silver designs, by the leading silversmiths of America. All are open stock . . . all in exquisite taste and of heirloom quality. Write the names of your favorite patterns (whether illustrated or not) on coupon, and begin now to study the current offerings and price-lists.

Members of the Sterling Silversmiths Guild of America:

The Alvin Corporation, Providence, R. I.
Dominick & Haff, Taunton, Mass.
Gorham Manufacturing Co., Providence, R. I.
International Silver Co., Wallingford, Conn.
Reed & Barton, Taunton, Mass.
Rogers, Lunt & Bowlen Co., Greenfield, Mass.
Towle Silversmiths, Newburyport, Mass.
R. Wallace & Sons Mfg. Co., Wallingford, Conn.

(Mail this coupon to the Guild or to your Jeweler)

STERLING SILVERSMITHS GUILD OF AMERICA
20 West 47th St., New York
Please send price lists on the following patterns:

I should also like to receive a copy of your book, "The Vogue for Matched Sterling," explaining how to choose the patterns that best harmonize with my dining room, and why modern hostesses are replacing mismatched silver with matched sterling.

M _____
Street _____
City _____ State _____

STERLING Silversmiths Guild OF AMERICA



Reflection

Repoussé

Rhapsody

Rhythm

St. Dunstan,
Chased

Shamrock V

Symphony

Versailles

Washington

Wedgwood

William &
Mary

1810

STYLE with PROTECTION



in GAITERS



The better style, the extra quality in materials, those niceties of workmanship, and correct lasting, which insure perfect fit, comfort and extremely long wear, are added values in Firestone gaiters, costing you nothing. The Firestone Caracul (upper left) the Alagaiter (right) and the Pinsele (lower left) have the attractiveness in lines and design of a modish leather shoe. These gaiters are available with concealed slide talon fasteners, snap fasteners, or in the slip-on type, and in all wanted heel lengths.

by **Firestone**

PHOENIX *creates...* PARIS *selects...*

FUR TONES

Smartest Autumn Hosiery Colors

*Y*OU know them! They're three leading members of the Paris couture. Youthful Jane Régny. Clever Maggy Rouff. Dashing Vera Borea. Here are their choices for you in Phoenix Fur Tones, the season's smartest hosiery colors—designed for this year's rich fur-trimmed mode.

Jane Régny chooses Phoenix BEAVER. It's good with black, wine, red, or green, worn with brown accessories; and the popular dark browns.

Phoenix MINK is Maggy Rouff's selection. Wear it with the true browns; wine, red and green.

Vera Borea prefers Phoenix SABLE. It's a red brown that's particularly suited to wines and reds, and the dark or reddish browns.

Phoenix' versatile all-occasion hosiery shade is BLUE FOX—correct with blue and black, as well as with other costume shades.

This year you're getting extra quality at lower prices. Definite improvements to give you greater beauty and comfort and longer wear have been made in all lines of Phoenix Hosiery. Included are the important new features, "CUSTOM-FIT" tops (patent pending) and the new "STREAMLINE" heel. And all Phoenix Hosiery is made of Certified Silk. Phoenix Hosiery Company, Milwaukee, U. S. A.

New reduced prices

75c 85c \$1.00 \$1.35

Also special features at \$1.65 and \$1.95



JANE RÉGNY
SELECTS

BEAVER



MAGGY ROUFF
SELECTS

MINK



VERA BOREA
SELECTS

SABLE

PHOENIX HOSIERY

Makers of Hosiery for Men, Women and Children

VOGUE

looks the gift horse squarely in the teeth



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- ☐ I am enclosing \$8 for two years (48 issues) of Vogue
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Name _____

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VM-11-15-32

VOGUE has heard the old adage, too—but thinks it's about time something was done about it. Why shouldn't people be critical of gifts? And why shouldn't one give things of such charm and taste that they are utterly above criticism? Away with the useless gift—now and forever.

- If you want to see Vogue's idea of what to give, by all means read the December 1 issue. It has a dozen bright pages of suggestions, eight of them in colour—and you know what Vogue colour pages are! You'll notice particularly that Vogue has a pleasant way of unearthing the unexpected and of presenting all things from the purely practical to the daringly extravagant.
- But don't think the entire issue is an impersonation of Old Man Claus. Not at all. There's a great deal about fashions and the ever useful "Portfolio of Smart Economies"; there's Shop-Hound (a bit gifty, 'tis true); there's an article on beauty for the active sportswoman; there's traffic with such domestic matters as decoration; and a thoroughly amusing article by Cecil Beaton who calls himself a food dilettante on holiday. Many other features, too, and fine photographs. All this for a mere thirty-five cents.
- You simply must not miss this December 1 Vogue. Nor the one after. Nor the one after that. Why not decide to subscribe right now? Just fill the vacant coupon. Nature always did abhor a vacuum.

A fashion event for the

FASHION-WISE

NEW FALL MODES
in VELVETS
personally sponsored by
SCHIAPARELLI



Here are two very important items for the round of Mid-Winter Social festivities—two new creations which will lend glamour and zest to every occasion.

The velvets are personal selections of SCHIAPARELLI identified by her label in each garment. The dress is in the amazingly beautiful *dull lustred* FAWNVEL—the wrap in the exclusive and exquisite KASKADE which, you know, is “PROOF against SHOWERS”—immune to waterspotting.

B. ALTMAN & CO.

FIFTH AVENUE AT THIRTY-FOURTH STREET
Also at our East Orange and White Plains Shops

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Chicago.....MARSHALL FIELD & CO.
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Fawnvel and KASKADE

exclusive with

WM. OPENHYM and SONS
New York City

“The BEST as a MATTER of HABIT”



VOGUE'S BOOK OF KNITTING and CROCHET

60 Pages

65 Garments

35 Cents

Knitting has gone through so many phases. Once it was merely a grandmotherish pastime. Then, during the war, it became a fine frenzy. Today, it's just plain smart. One wants to wear hand knit things—so one knits them.

Vogue, ever alert to the practical needs of its readers, now presents a complete manual of knitting and crochet. It is a colourful book (there are twelve colour pages)—explicit and exciting. It shows you how to make everything from the simplest baby bonnet or sweater to a grown-up ensemble, hat and all.

With a pair of knitting needles (or a crochet hook), a little ambition, and this new Vogue book, you should be able to work veritable wonders. The price is a mere 35c. It is on sale at most good stores. If you can't get it in your city, why not mail the coupon? And you might send several times 35c. for those extra copies you will want to give away.

Vogue, Greenwich, Conn.

I am enclosing 35c for each copy of Vogue's Book of Knitting and Crochet. I want _____ copies.

NAME _____

ADDRESS _____

NEWS OF A NEW FABRIC LOOMED OF SERACETA STRANDS OF FASHION

YOUTH WILL BE SERVED IN *Satin Jeunesse*

DUPLAN's new SATIN JEUNESSE has the generous nature of appealing to youth through its glamour of satin—and flattering, in every fold, the woman of sophisticated taste. This weave combines surface roughness with a rich, warm sheen, and drapes in subtle dignity. Satin Jeunesse is another success loomed of SERACETA STRANDS OF FASHION. Inquire for it in white and pink, Schiaparelli blue, lipstick red, royal blue and black. The Viscose Company, 200 Madison Avenue, New York City.

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B. Altman & Co. . . New York
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 Wm. Filene's Sons Co. . Boston
 The Halle Bros. Co. . Cleveland
 Bullock's Los Angeles
 Kresge Dept. Store . Newark

"Tuck upon tuck and a face in the center" tells the story of this youthful style. The jacket is tucked ten-rows-deep around the shoulders, making you fine and military-wide up there but slender as a reed around the hips. And we especially laud the fact that this frock is justly successful with its jacket removed! Try it on and see. The prices are perfect too! You will find this and other interesting things in Strands-of-Fashion fabrics at any of the stores and shops listed here.



THE SHOPPERS' AND BUYERS' GUIDE

APPAREL

SEND FOR BOOKLET describing clever new detachable lining. Makes any coat warm without altering the coat & without adding bulk. Amazingly practical. Price \$5.75. Peggy Skinner, 522-5 Ave., N. Y.

ART NEEDLEWORK

CREVENNA—The newest—smartest yarn. Bouclé type with a portion of wool. Knit an outfit—it's fun—it's economical. Large assortment of colors. Alice Maynard, 16 West 46th Street, New York City
HANDMADE—the vogue in knitted dresses. Imported tweed wools in vast assortment. Personal instruction. Dept. H. Henry Hesse, 641 Madison Avenue, (59-60 Street) New York

BAGS

LADIES' BAGS. We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2432 B'way 510 & 669 Mad. Ave., N. Y.
HARRIET WEIL—373 Fifth Ave., N. E. cor. 35th St., Room 504. Telephone Caledonia 5-1746. Bags of all styles copied—repaired and relined. Pearls and beads restrung. Jewelry repaired and remounted

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EYEBROWS & LASHES darkened permanently with Colours. Eliminates daily make-up. Sold everywhere. \$1.25 postpaid. Treatment 50c at Spiro's, 26 West 38th St. & 35 West 46th St., N. Y.
MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan, Personal Service only. Free booklet. Address 1 West 34th St., near 5th Ave., Room 709, New York City. Telephone Wisconsin 7-7889
ELLA LOUISE KELLER's personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N.Y. Long. 5-6337. Also Chicago—Minneapolis
NATALIE TOVIM, Reg. Nurse, uses her improved method of painless electrolysis to remove superfluous hairs permanently, any thickness. Endorsed by physicians. Med. Arts Bldg., 57 W. 57 St., N. Y. Wick. 2-3841
MME. MAYS—Scientific facial rejuvenation; lines, wrinkles, freckles, blemishes removed. Skin restored to youthful freshness. Physicians' endorsements. Free booklet. 38 W. 53rd St., N. Y. Wickersham 2-7054
DR. C. C. COATES—507-5th Ave. Suite 702, N. Y. (Facial Surgeon, formerly with Dr. Pratt.) Face Lifting and Blemishes, Age Signs. Facial feature corrections. Appointments. Pennsylvania 6-3519
DR. PRATT—PLASTIC SURGERY OF THE FACE. Correction of Lips, Nose, Ears & Neck. Face "Lift" or "Draw", and Over or Under Eyes. 500 West End Avenue, N. Y. Telephone Endicott 2-5417
SAMUEL P. GILMORE, Superfluous Hair, Facial Blemishes including warts & moles, permanently removed. References from leading physicians. Est. 40 yrs. 104 E. 40th near Park Ave., N. Y. Caledonia 5-5578
EUNICESKELLY—FACE LIFTING without plastic surgery or retirement. Relaxed chin & neck muscles, premature lines, complexion blemishes, etc. corrected. 1-2 weeks, N. Y. only. 171 W. 57th, 2B, CL-7-0929
"REJUVENATING FACIAL \$1.00" corrects oily skin and large pores. Also 4 day facial completely removes without surgery wrinkles, freckles & years from face. Perma Facial, 119 W. 57 St. Circle 7-5160
FACE LIFTING by Bloodless Surgery—no cutting, no peeling. Only one of its kind in U. S. Removes all age signs without pain or season of retirement. The Renna Method, 171 W. 57th St., Circle 7-7127
PLASTIC SURGERY INSTITUTE—Correctional plastic surgery for facial or body defects; also breast lifting, face peeling, etc. The Waldorf-Astoria, 50th & Park Ave., N. Y. C. Eldorado 5-3000
MME. JULIAN'S HAIR DESTROYER eradicates all superfluous hair successfully. No electricity or poison. Established 1869. Address Mme. Julian, 11 East 49th Street, New York City

BON VOYAGE & GIFT BASKETS

ALICE H. MARKS, 19 East 52nd Street, is showing a new assortment of Gift Baskets & Packages containing delicious tidbits to tempt the most fastidious. Mail orders given special attention. Plaza 3-7282

CHINA & ARTWARE

"CANADA'S MOST TALKED ABOUT GIFT SHOP." Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request. Herbert S. Mills, Hamilton, Canada

CHRISTMAS CARDS

PERSONAL ENGRAVED CHRISTMAS CARDS. exclusive designs, magnificent assortment, delivered anywhere. Send for samples at once. Everett Waddey Company, 5 South 11th St., Richmond, Va.
PENCIL SKETCHES . . . of foreign subjects \$1.25 doz; \$5.75 for 60. Choice of Antwerp, Chinon, Florence, Montmartre, Stratford-on-Avon. Folder left blank. Helen L. Woerner, Plymouth Meeting, Pa.

CORSETS

LOUISE GREENWOOD, CORSET EXPERT. Every description corset, corselette, brassiere—imported or domestic—copied, remodeled, cleaned. Estimates given. Latest models in stock. 55 W. 42 St., N. Y. Chick. 4-0930
MISSELEANOR, FORMERLY WITH MME. BINNER. Modern art in corsetry. The Strapless Brassiere, for evening, a specialty. A perfect fit suiting your individual needs is guaranteed. 44 W. 56th St., N. Y.
AGNES MALONE, Corsets, Brassieres, Lingerie Correctly designed for new fashionable silhouette. Individual models carefully fitted. Best materials. Moderate prices. To order & ready made. 19 W. 56 St., N. Y.
"LE CORSET JOUVENNE" gives youth. The latest creations in smart corsets and corselettes. Lines and fitting perfect. To order with imported materials from \$15. 114 East 49th St., Volunteer 5-7258

And WHAT for Aunt Augusta?

It's time to begin thinking about Christmas, about all your Aunt Augustas and Cousin Julias and Uncle Johns—about the whole list of relatives from sophisticated Cousin Ted at college, whom you may still think as in rompers, to "Little Mary", now a matron with little Marys of her own. Your Christmas remembrance to them each year is a bridging of the miles between you.

It is just as easy to select gifts that will be remembered and used long after they have been received as it is to send casual nothings. And it is here that Vogue can be so useful to you. Let the Shoppers' & Buyers' Guide of Vogue simplify your Christmas shopping this year.

The Little Shops listed on these pages exist for you—to meet your discriminating need for the slightly different, for all manner of unusual items.

If you are not successful in finding what you want here, write to the Shoppers' & Buyers' Guide of Vogue, 1928 Graybar Bldg., 43rd at Lexington, New York.

DELICACIES

THANKSGIVING will long be remembered. Many tasty things may be had at Maison Glass. Delicious nuts, biscuits, cheeses, marmalades, dressings, etc. Mail orders. 15 E. 47th St., N.Y. Wickersham 2-3316
VENDOME—Specialist in highest grade fresh Russian Caviar. Large assortment of all fine table delicacies. Write for catalogue V. 18 East 49th Street, New York City. Wickersham 2-2224
APPLE CONSERVE. Delicious, new, unique product from Shenandoah Valley apples & fruit juices. Box of 4-10 oz. jars \$1. Postage P.D. E. of Miss. \$1.45 West. W. T. Lupton Co., Martinsburg, W. Va.

DRESS SHOPS

JANE ENGEL—AT 1046 MADISON AVENUE. New York City, is known for smart hats and dresses at extremely moderate prices, catering to both misses and women. Tel. Butterfield 8-5016
GERMAINE—Privileged to show the outstanding Continental models in formal gowns, wraps, furs, sportswear, millinery and lingerie. Trouseaux a specialty. 59 East 54th St., N. Y. Eld. 5-5693
EMILIE SHEFFIELD—one of those rare places where French ideas are adapted not just for Americans—but for you. Gowns and millinery. 493 Madison Avenue, New York City
GERTRUDE PLONS, 963 MADISON AVE. at 76th St., New York City—an attractive shop—is featuring the swankiest dresses in town at the best values \$13.95, \$18.50, \$22.50—sizes 12 to 42

DRESSMAKING & REMODELING

MISS VALENTINE—Dressmaker. Smartly sophisticated gowns and wraps designed. Imports expertly copied. Gowns carefully remodeled. Prices moderate. 665 Fifth Ave., New York City. Vol. 5-4941
JEANNE GREBERE—Designs, makes gowns, suits, wraps in latest intricate lines. Remodeling expertly done. Highest workmanship—moderate. Models copied. 796 Lexington Ave. (61 St.), N. Y. Regent 4-5468
REMODEL OR DESIGN YOUR GOWNS—helped by style authority with "Vogue" experience. Make good taste an asset. Inquire Traphagen Studio, 1680 Broadway (52d St.) N. Y. Columbus 5-2077
MME. CLERY—HIGH CLASS DRESSMAKING. Evening Gowns and Wraps. Your own material used. Remodeling a specialty. Attractive prices. 820 Lexington Ave., N. Y. Regent 4-5847
I HEARD YOU SAY THE OTHER DAY . . . "If I knew a good dressmaker, I would go to her." Here she is . . . Marthe Gnaidke . . . Circle 7-2477; 226 Central Park South, New York City
MME. JEANNE GUASCH creator of dresses & hats . . . reasonable prices. Models direct from Mme. Louise Barré—copied to suit your type needs. Also domestic models. Phone: Academy 2-8536; 330 W. 110th St.

ENTERTAINMENT

YOUR INDIVIDUAL HOROSCOPE written in detail \$5.00; including two year forecast \$10.00. Send date, hour, and place of birth. Cornelia Kane—Astrologer, 509 Fifth Avenue, New York City
CHILDREN'S PARTY ENTERTAINER, magician with live rabbits, gold fish, etc. Marionettes, ventriloquist, Punch & Judy. Formerly with Tony Sarg. D. Belmont, 457 Fairview Ave., Brooklyn. Hageman 3-4717

FURS

\$250 AND UP for beautiful, flat Caracul coats made to your individual requirements and measurements. Finest workmanship. Richard Koppen, formerly with Gunther, 17 West 45th Street, BRyant 9-3384

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AN EXPERT FUR BUYER, 24 years experience, can obtain attractive prices on furs from high grade manufacturers at no extra charge to you. H. Reich, 130 W. 30th St., Longacre 5-1691
SILVER FOX—Premium furs from select new stock—direct from ranch. Perfectly conditioned for tailoring or ready to wear. Gorgeous offerings—unusual prices. Write for list. Twin-Birch Ranch, Doylestown, O.

HAIRDRESSING ESTABLISHMENTS

J. SCHAEFFER, New York's leading Permanent Wave Specialist. All methods. Individualized service. Flattering effects. J. Schaeffer, Inc., 590-5th Ave. at 48th St., N. Y. BRy. 9-7615, & Hotel St. Regis. PL. 3-4500
CHARLES BOCK, authority on permanent waving. Specialist on white and bleached hair. Individual Bobs and Hairgoods. Charles Bock, 20 East 57th Street, N. Y. Plaza 3-5610
MARS SOCIETY'S HAIRDRESSER at 47 East 54th Street, New York City, opposite the Plaza Theatre between Madison & Park Aves. Telephone Volunteer 5-1187, Murray Hill 2-9831
FIGARO is known for his distinctive work in hair and beauty culture. His permanent waves not only suit your personality but give you the utmost chic. 1 East 53rd St., N. Y. VO. 5-1831—5-1832
NICHOLAS—HAIRDRESSER—Specialist in hair coloring and reconditioning faded or badly colored hair. Permanent waves of individuality. Also bobbing & shampooing. 605-5th Ave., VO. 5-0438
R. LOUIS presents Jean, just arrived from Paris with the newest ideas in hairdressing—some startling, some conservative. Acknowledged expert in hair coloring. 26 West 58th Street, New York
DIMITRY—Coiffeur to New York's gentlemen. Formerly the personal representative in this country of Antoine. Consultation by appointment. Salon at Milgrim, 6 West 57 St., New York, Circle 7-7200

HAIR COLORING

HAIR-COLORING DONE SCIENTIFICALLY on gray and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., N.Y.C. PLaza 3-0591
FRANÇOIS HAIRCOLORING-SPECIALIST can restore your hair to its natural color and luster. Poorly dyed hair corrected. Visit our new daylight department at 9 E. 49th St., N. Y. Plaza 3-6226

HAIR GOODS

MANUEL TRANSFORMATIONS, sight-proof parting, absolutely natural looking. Specialist in Wig. Transformations, Gentlemen's Toupees. Booklet on request. B. Manuel, 485 Madison Ave., N. Y.
FRANÇOIS QUALITY TRANSFORMATIONS. Newest bob wigs of finest French hair—with invisible parting, light & comfortable—1932 prices—booklet. Mail orders. François Hair Specialist, 9 E. 49 St., N.Y.
CLEMENT'S Parisian Bobs and Transformations; undetectable; finest quality and workmanship; moderate prices. Booklet. Mail orders a specialty. B. Clement, 48 West 56th St., N. Y. C. (Est. 20 years)

HAIR & SCALP SPECIALIST

YOUR HAIR FALLING? Have scalp scientifically treated; original Waldeyer & Betts Swedish Method. Anna S. Burke, 645-5th Avenue, New York City. Telephone Plaza 3-2812. Booklet

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E. ZALLIO—Est. 1903. Antique & Modern Laces, Linen, Bridal, Boudoir Laces, Banquet Cloths, Memorial Altar Pieces from your own laces, no piece too insignificant to remodel. Gifts, Cleaning, Mending. 561-5th Ave., N. Y.

LADIES' TAILORS

J. TUZZOLI makes a Suit, Coat or Gown for \$65 which cannot be duplicated under \$125. Quality and Materials faultless in Make and Fit. New Models now ready. Furs remodelled. 18 E. 53rd St., N.Y.C.

ANDRE BALOD, Tailor—Chapeaux Marthe—Hats. Suits, Coats, Wraps & Furs perfectly tailored at conservative prices. Styles up-to-the-minute. Smart Hats to order. New location: 38 W. 56 St., Circle 7-8179
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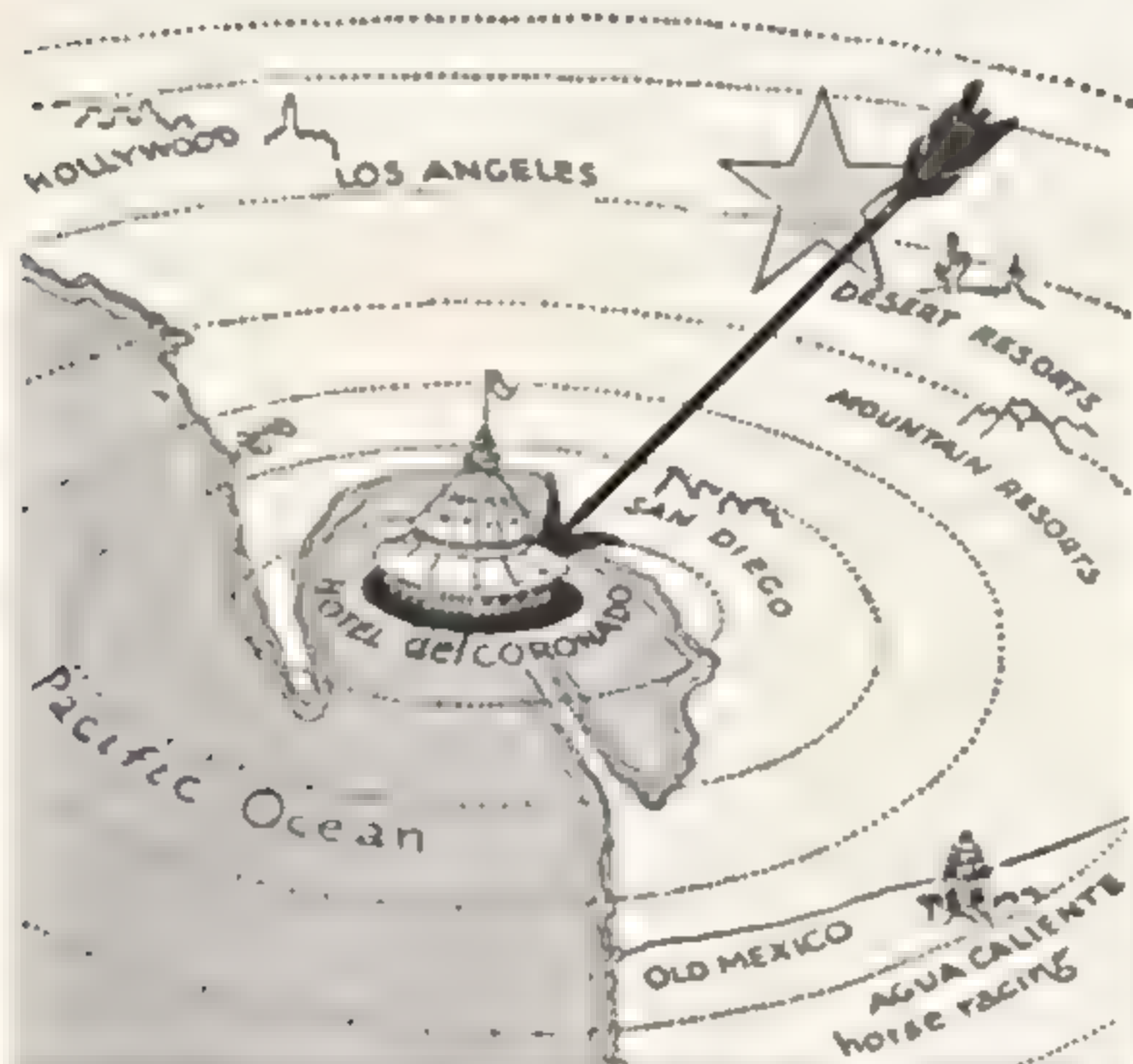
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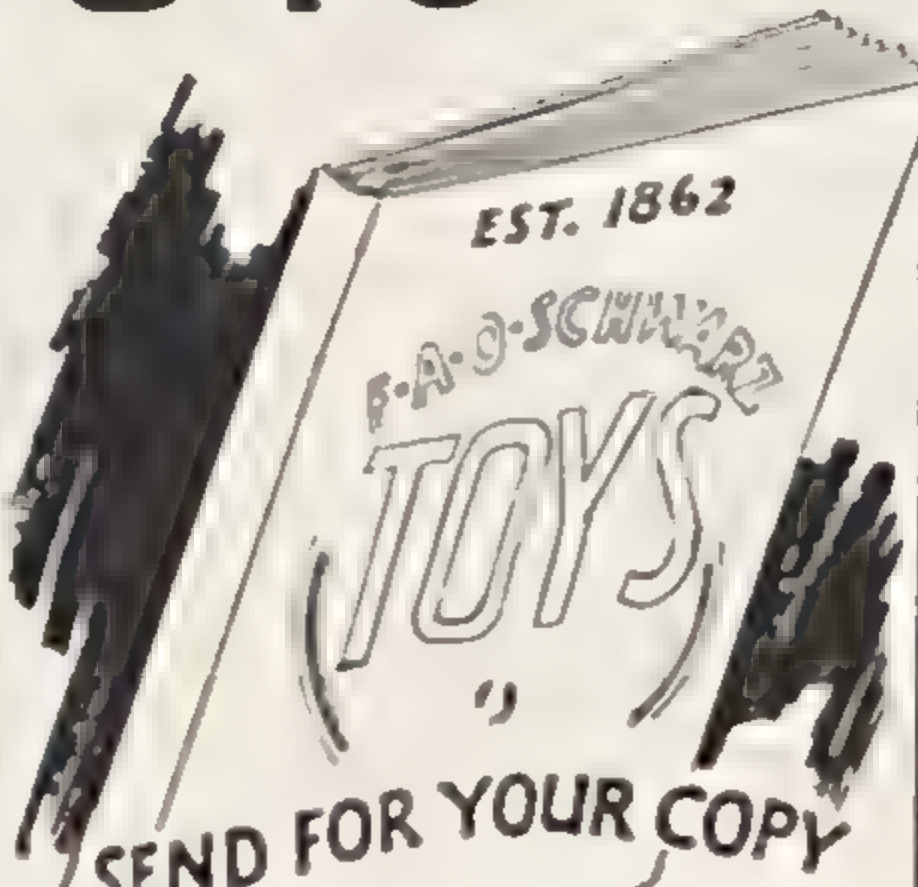
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Case—On October 10, to Mr. and Mrs. Everett N. Case (Josephine Young), a daughter, Josephine Edmonds Young Case.

Garbisch—On October 3, to Mr. and Mrs. Edgar W. Garbisch (Bernice Chrysler), a son.

Hall—On September 28, to Mr. and Mrs. John Hudson Hall, junior (Katherine E. C. Morris), of "Nunataks," Hartsdale, New York, a daughter, Katherine Morris Hall.

Oxholm—On October 6, to Mr. and Mrs. Theodor Oxholm (Mary McA. Hall), of "Rosemont," Esopus, New York, a son.

Redfield—In September, in Washington, D. C., to Mr. and Mrs. John Alden Redfield (Frances Crawford Masury), a son, John Alden Redfield, junior.

DEATHS

NEW YORK

Freeman—On October 2, Donald Freeman, son of Mrs. W. Kelsey Freeman.

Kingsley—On October 6, Darwin P. Kingsley, husband of Josephine I. McCall Kingsley.

Norwood—On September 28, the Reverend Dr. Robert Norwood, husband of Ethel McKean Norwood.

Parsons—On September 17, in Paris, France, Sara M. Ely Parsons, wife of the late William H. Parsons.

Potter—On September 19, Frank Hunter Potter, husband of Flora MacDonald Woodcock Potter.

Robbins—On October 8, at New Haven, Connecticut, Edward D. Robbins, husband of Charlotte Swan Robbins.

CHICAGO

Billings—On September 20, Dr. Frank Billings.

Shaffer—On September 21, at Evanston, Illinois, Virginia Conser Shaffer, wife of John C. Shaffer.

PHILADELPHIA

Ashhurst—On September 19, Dr. Astley Paston Cooper Ashhurst, husband of Anna P. Campbell Ashhurst.

Massey—On September 18, Robert Valentine Massey, husband of Juliette Bond Massey.

Owens—On September 8, at "The Hill," Greenock, Maryland, Major Arthur Burneston Owens, husband of E. Ethel Cohen Owens.

ENGAGEMENTS

NEW YORK

Bloodgood-Bostwick—Miss Mabel Lansing Bloodgood, daughter of Mr. and Mrs. William D. Bloodgood, of Garden City, Long Island, to Mr. Guy B. Bostwick, son of Mr. and Mrs. Guy O'Donnell Bostwick, of Suffern, New York.

Cartier-Claudel—Miss Marion Rumsey Cartier, daughter of Mr. and Mrs. Pierre C. Cartier, of New York City, to Monsieur Pierre Claudel, son of the French Ambassador to the United States and Madame Paul Claudel.

Choate-Platt—Miss Helen Choate, daughter of Mr. and Mrs. Joseph H. Choate, of New York City and Mount Kisco, New York, to Mr. Geoffrey Platt, son of Mr. and Mrs. Charles A. Platt, of New York and Cornish, New Hampshire.

Conover-White—Miss Charlotte Green Conover, daughter of the Reverend Thomas A. Conover and Mrs. Conover, of Bernardsville, New Jersey, to Mr. Benjamin Vroom White, junior, of Summit, New Jersey.

Downes-Payne—Miss Elizabeth Kennedy Downes, daughter of Dr. William A. Downes and Mrs. Downes, of New York City and Darien, Connecticut, to Mr. John Atkins Payne, son of Mr. and Mrs. John N. Payne, of Brooklyn Heights and Huntington, Long Island.

ENGAGEMENTS

Glave-Warbasse—Miss Nancy C. Glave, daughter of Mr. and Mrs. George York Glave, to Mr. Richard N. Warbasse, son of Dr. James P. Warbasse and Mrs. Warbasse, of Brooklyn, New York, and Woods Hole, Massachusetts.

Hogan-Hall—Miss Llewellyn Parson Hogan, daughter of Mrs. Jefferson Hogan, of Rye, New York, and Baltimore, Maryland, to Mr. Clayton Morris Hall, son of Mrs. Clayton C. Hall.

King-Townsend—Miss Kathleen King, daughter of Mr. and Mrs. Clarence King, of New Canaan, Connecticut, to Mr. James M. Townsend, junior, son of Mr. and Mrs. James M. Townsend, of New York City and Saint James, Long Island.

Lawton-Nott—Miss Janet Lawton, daughter of Mrs. M. Miller Lawton, of Saint Louis, Missouri, to Mr. Lawrence Hopkins Nott, son of Judge Charles Cooper Nott, of New York City.

Macy-Clark—Miss Aline Wise Macy, daughter of Mr. and Mrs. Josiah Macy, of Morristown, New Jersey, to Mr. Hovey C. Clark, son of the late Judge Thomas C. Clark, of Evanston, Illinois, and Mrs. Clark.

Willard-Orr—Miss Nancy Gardiner Willard, daughter of Mr. and Mrs. Le Baron Sands Willard, of Lucas Point, Old Greenwich, Connecticut, to Dr. Frank Brock Orr, son of the late Mr. and Mrs. Isaac Newton Orr.

BOSTON

Clark-Swaim—Miss Eleanor Hathaway Clark, daughter of Mr. Elton Clark, of Framingham Centre, Massachusetts, to Mr. Stanley Wyman Swaim, son of Mr. and Mrs. Stanley B. Swaim, of Needham, Massachusetts.

Crane-Trowbridge—Miss Catherine Foster Crane, daughter of Mr. Joshua Crane, of Boston, Massachusetts, Biarritz, France, and London, England, to Mr. Cornelius M. Trowbridge, junior, son of Mr. and Mrs. Cornelius M. Trowbridge, of Lake Forest, Illinois.

De Normandie-Cope—Miss Alice De Normandie, daughter of Dr. Robert L. De Normandie and Mrs. De Normandie, of Lincoln, Massachusetts, to Dr. Oliver Cope, of Boston, son of Mrs. Walter Cope, of Philadelphia, Pennsylvania.

Ladd-Vlastos—Miss Vernon Abbott Ladd, daughter of Dr. Maynard Ladd and Mrs. Ladd, of Boston and Beverly Farms, Massachusetts, to Dr. Gregory Vlastos, son of Mr. and Mrs. Kimon Vlastos, of Brussels, Belgium.

Leser-Curtis—Mrs. Freeman Leser, daughter of Mrs. Henry H. Freeman, of Boston, Massachusetts, to Mr. William John Curtis, of Edinburgh, Scotland.

PHILADELPHIA

Cameron-Schoch—Miss Nella Cameron, daughter of Mrs. William C. Longstreth, of Haverford, Pennsylvania, to Mr. Milton Yetter Schoch, son of Mr. and Mrs. Layton M. Schoch, of "Four-acres," Haverford.

Clothier-Grange—Miss Catharine Bergner Clothier, daughter of Mr. and Mrs. Isaac H. Clothier, of "Sunnybrook Farm," Radnor, Pennsylvania, to Mr. Herman K. Grange, son of Mrs. William Drayton Grange, of "Brook House," Bryn Mawr, Pennsylvania.

Hebard-Lee—Miss Helen Elizabeth Hebard, daughter of the late Mr. and Mrs. Charles S. Hebard, to Dr. William Colin Lee.

Le Boutillier-Harris—Miss Frances Rebecca Le Boutillier, daughter of Mr. and Mrs. Benjamin Homer Le Boutillier, of "Magnet Stone," Paoli, Pennsylvania, to Mr. Joseph MacDonald Harris, son of Mr. and Mrs. George B. Harris, of "Ivy Cottage," Germantown, Pennsylvania.

Lux-Snyder—Miss Frances Lux, daughter of Mrs. Frances Weeks Lux, of "Sans Souci," Rosemont, Pennsylvania, to Mr. George E. Snyder, junior, son of Mr. and Mrs. George E. Snyder, of Bala, Pennsylvania.

McIver-Colket—Miss Mary Elizabeth McIver, daughter of Mr. John McIver, of Pompton Lakes, New Jersey, to Mr. W. Lippincott Colket, of Haverford, Pennsylvania, son of the late Mr. and Mrs. Tristram C. Colket.

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Colwell Collins, son of Mr. and Mrs.
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New York City, Mr. John Adams, son
of Mr. and Mrs. Francis Willard Adams,
of Montclair, New Jersey, and Miss
Sylvia C. Roe, daughter of Mr. and Mrs.
Alexander Vinton Roe, of New York
City.

Bacon-Frissell—On September 9, at
Mead's Point, Greenwich, Connecticut,
Mr. Francis McNeil Bacon, third, son
of Mr. and Mrs. Francis McNeil Bacon,
and Miss Antoinette Wood Frissell,
daughter of Dr. Lewis F. Frissell.

Baruch-Mann—On September 19, in
Geneva, Switzerland, Mr. Bernard M.
Baruch, junior, son of Mr. and Mrs.
Bernard M. Baruch, and Miss Winifred
Beatrice Mann, of London, England.

Becket-Granbery—On October 7, in
Greenwich, Connecticut, Mr. George
Campbell Becket, son of Dr. George C.
Becket and Mrs. Becket, of East Orange,
New Jersey, and Miss Elise Barr Gran-
bery, daughter of Mr. and Mrs. E.
Carleton Granbery, of Greenwich.

Davis-Cleveland—On October 11, in
the Chapel of Saint Bartholomew's
Church, Mr. Rezin Davis, son of the
late Edward Rezin Davis and Mrs.
Davis, of Clarksburg, West Virginia, and
Miss Marjorie Cleveland, daughter of
Mr. and Mrs. J. Wray Cleveland.

de Braux-Mellwaine—On September
29, in the rectory of Saint Patrick's Ro-
man Catholic Church, Glen Cove, Long
Island, Monsieur Georges de Braux, son
of Monsieur René de Braux, of Paris,
France, and Mrs. Archibald G. Mell-
waine, of New York City and "Boro-
grove Farm," Locust Valley, Long Island.

Evarts-Lothrop—On September 8, Mr.
Effingham C. Evarts, son of Mrs. Sher-
man Evarts, of New York City, and Miss
Mary S. Lothrop, daughter of the late
Mr. and Mrs. Charles Bradley Lothrop,
of Detroit, Michigan.

Grosvenor-Hobart—On October 15,
Mr. William Mason Grosvenor, junior,
son of Dr. William M. Grosvenor and
Mrs. Grosvenor, and Miss Rose Hobart,
daughter of Mr. and Mrs. Paul Kefer, of
Rochester, New York.

Moore-Childress—On October 6, in
the Hitchcock Memorial Church, Sears-
dale, New York, Mr. Oscar Fitzland
Moore, son of the late Reverend Oscar
Fitzland Moore, of Dongan Hills, Staten
Island, and Miss Mary Adair Childress,
daughter of Mr. and Mrs. Avent Chil-
dress, of Scarsdale.

WEDDINGS

Newbold-Titsworth—On October 8, in
Grace Church, Mr. Douglas Tracy New-
bold and Miss Marian Hooker Tits-
worth, daughter of Mr. and Mrs. Fred-
erick S. Titsworth, of New York City
and "Morrisdon Farms," Colts Neck,
New Jersey.

Orr-Legg—On September 30, Mr.
John Clifton Orr, second, son of Mr.
and Mrs. Henry Steers Orr, of Westbury,
Long Island, and Miss Cora Legg,
daughter of Mr. George Albert Legg.

Post-Sturges—On September 21, in
the Basking Ridge Presbyterian Church,
New Jersey, Mr. George B. Post, junior,
son of Mr. and Mrs. George B. Post,
and Mrs. Olivia D. Sturges, daughter of
Mr. and Mrs. J. Harold Wheeler, junior,
of Baltimore, Maryland.

Snowdon-Priddy—On October 31, in
the Chapel of Saint Bartholomew's
Church, Mr. Basil George H. Snowdon,
of Bermuda, and Miss Montague Har-
wood Priddy, daughter of Mrs. J. Har-
wood Priddy, of New York City.

Van Rensselaer-Miles—In October, in
Woodmere, Long Island, Mr. Hendrik
Van Rensselaer, son of Mr. and Mrs.
James Taylor Van Rensselaer, of Glen-
dale, California, and Miss Serena Wil-
liams Miles, daughter of Mr. and Mrs.
Robert M. Miles, of Woodmere.

Warren-Murray—On September 20,
Mr. Charles Elliot Warren, junior, son
of General Charles Elliot Warren and
Mrs. Warren, of New York City and
Hewlett, Long Island, and Miss Jean
Wilbur Murray, daughter of Mr. Edgar
A. Murray and Mrs. Elizabeth Murray,
of Detroit, Michigan.

Watts-Lee—On September 25, at
"Grassmere," Southampton, Long
Island, Mr. Phillip Howell Watts, son of
Mr. and Mrs. Ridley Watts, of Morris-
town, New Jersey, and Watch Hill, Rhode
Island, and Miss Mildred Lee, daughter
of Mr. and Mrs. James Parrish Lee,
of New York and Southampton.

BOSTON

Sutcliffe-Bartol—On September 19, in
Lancaster, Massachusetts, Mr. Ralph
Meredith Sutcliffe, son of Mr. and Mrs.
Lot B. Sutcliffe, of Bradford, England,
and Miss Ann Bartol, daughter of Dr.
John W. Bartol and Mrs. Bartol.

PHILADELPHIA

Halsey-Wistar—On October 14, at
Chestnut Hill, Philadelphia, the Rever-
end Frederick Biddle Halsey and Mrs.
C. Cresson Wistar, daughter of Mr. Ed-
ward Howes Lycett.

SAN FRANCISCO

Moreing-Doe—On October 1, Mr. Wil-
liam J. Moreing, junior, and Miss Laura
Doe, daughter of Mr. and Mrs. Alvah
B. Doe.

WASHINGTON

Miller-Kennedy—On October 22, Mr.
Richard White Miller, son of the late
Richard White Miller, of Richmond,
Kentucky, and of Mrs. Adolphus Bennett,
of Washington, D. C., and Miss Eliza-
beth Morris Kennedy, daughter of Rear-
Admiral Robert Morris Kennedy, U. S.
N., and Mrs. Kennedy.



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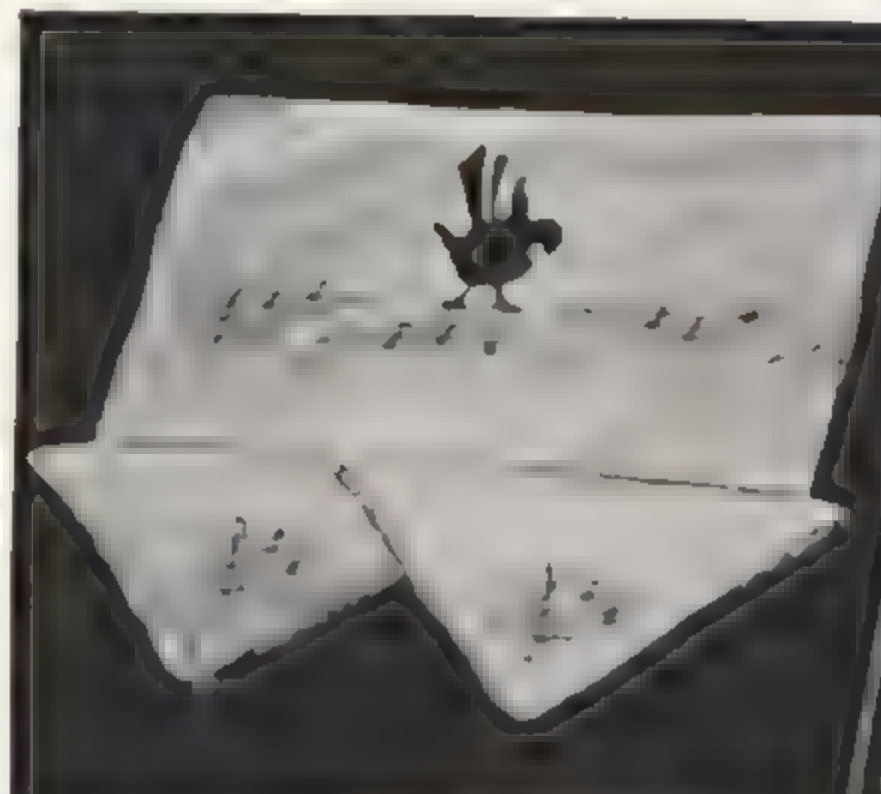
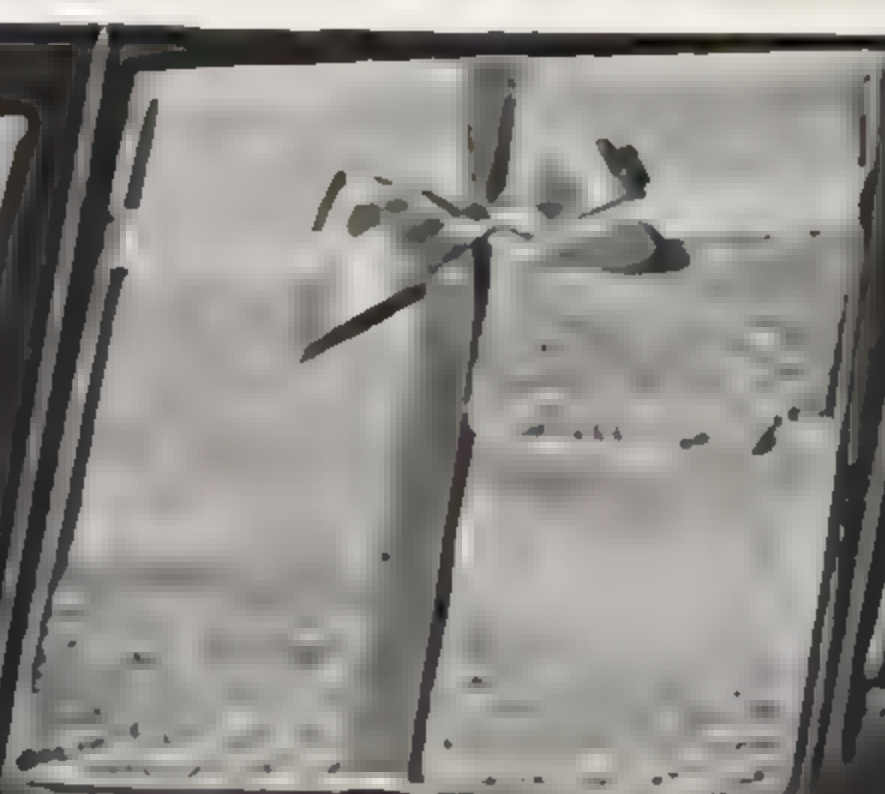

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Magic spell of the east the enchantment of

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PARFUMEUR • PARIS

V O G U E

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Cover design by Benito

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NOVEMBER 15, 1932

THE CONDÉ NAST PUBLICATIONS, INC.

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
Michel de Brunhoff—Editor of French Vogue
Alison Settle—Editor of British Vogue

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THE PRICE YOU WANT TO PAY!

That's the whole story of MIMODE. A wide assortment of garments . . . smart, sophisticated, alluring . . . all comfortable, and all finished with the utmost care.

And, best of all, you are sure to find some of these garments at the price that fits YOUR pocketbook. For almost every MIMODE style is obtainable in a variety of fabrics. There is pure-dye silk, lovely Milanese, long-wearing Tricot, combination fabrics, rayon, and some fascinating novelty patterns. For each, the price is different. So suit your fancy in style and model, and let your purse select the fabric.

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And if you like the very newest, search your favorite shop for MIMODE in the dull, angel-skin finish.

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MIMODE

Underwear and Gloves

Logue's

Eye view of the mode



THIS beauty issue contains four pages of beautiful coiffures, photographed fresh from the exacting fingers of the coiffeur. But, in viewing such perfection, a maggot of doubt is apt to creep into the mind of even the most self-confident, which, put into words, runs something like this: "Yes, but how long would it look that way?" To save you such dampening reflections, we present, left, a device for preserving even the trickiest swirl. A little net cap that ties under your chin with baby-blue ribbons and makes you look like a Victorian cherub. Thus reenters the bed-cap, functionalistic!

WE showed, in the last economy portfolio, what we would call a Divine coat with a cape-ish arrangement of great charm, which had the added virtue of being removable. Having offered this nugget of a garment to the world, we rested, well pleased, on our laurels, until one day, when we were walking into the Coq Rouge thinking about Life, we suddenly saw Mrs. Ricardo A. Mestres walking along clad in The Coat. The photographer whom we keep constantly by our side took a snap of this extremely smart young bride in her extremely smart young coat. Such charming sights as this make us feel that our labours in the service of chic-at-a-price are not altogether in vain.

A QUIET revolution has been taking place in hats. The beret has turned into an operatic tam, reminiscent of the male chorus in "Faust" (page 60); the old slouch felt, widened, is now enthroned as the celebrated "Amazon" (page 41); and the pill-box has taken unto itself a little veil (and this, in three versions, you will find also on page 60).

THERE is a generation grown-up during Prohibition who can't remember the War. When they go to Europe and have to face the wine card in a foreign restaurant and the beady eye of the waiting sommelier, these sophisticated young people are Innocents. Ask them which was the famous year for Burgundy? Which the great year for champagne? Should white wine be chilled or shouldn't it? They are tongue-tied. In anticipation of their future embarrassment, we print, on pages 33, 34, and 35, an article by a worldly Frenchman who knows his wines, which should prove a primer for the unenlightened young traveller.

ON the right is a new glove made of the finest, softest antelope, which does *not* cost a song or even a ditty. It is an expensive accessory. Yet we hold it out to be a true economy, for it has such chic that it can make a dress which is really cheap look like Something. A certain amount of subtle gilding is required, we contend, for the unpretentious lilies of to-day.

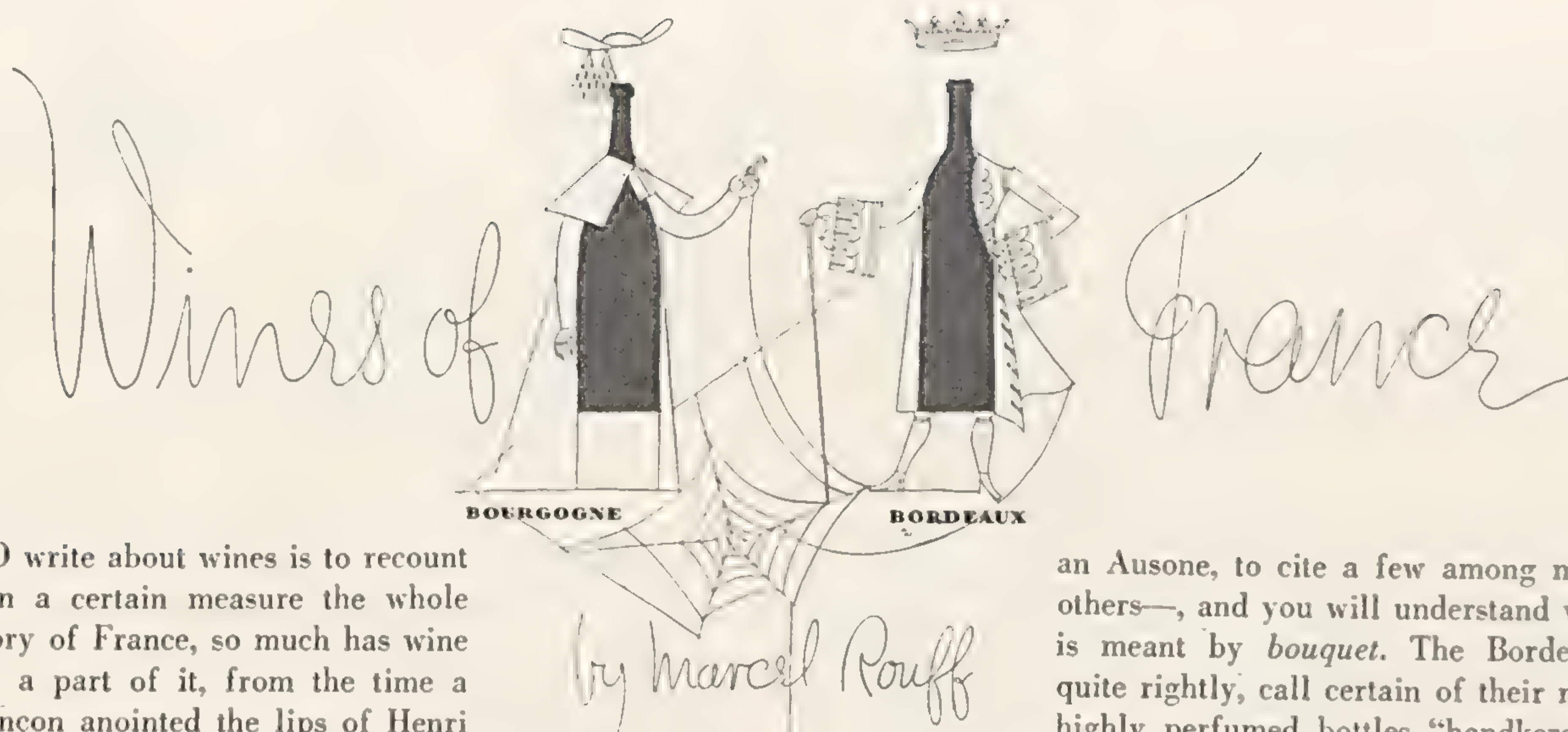




CECIL BEATON

Mrs. Harry Payne Bingham

After months of travelling on the Continent, Mrs. Harry Payne Bingham, the former Grace Momand, is now back in New York. She and her husband, who is a well-known sportsman and the nephew of the late Colonel Oliver Payne, have a beautiful house on the Hudson and a charming winter place at Palm Beach



TO write about wines is to recount in a certain measure the whole history of France, so much has wine been a part of it, from the time a Jurançon anointed the lips of Henri de Béarn on the day of his birth, to the "red ink" carried by the *poilus* through the battles of the Marne and Verdun—not to mention the attacks of indigestion from red champagne that eventually gave Louis XIV. a taste for Burgundy; the bottles of Chambertin that accompanied the Emperor on his campaigns; the Arbois that made the Elysée famous in the days when Président Grévy was busy consolidating a vacillating republic; and the occasion when Pouyer-Cartier, Director of the Budget in 1880, ordered as many bottles of old Médoc to be distributed to the Chamber as he had hours to speak.

To talk of wines is to find oneself involved in such a complexity of wealth, that a lengthy and loving inventory should be made before trying an adventure among treasures. One should, in fact, memorize a short, clear outline of these wines before attempting to become more closely acquainted with their taste.

Wine is grown everywhere in France, except in two provinces—Picardy and Normandy. These provinces, however, take a spiritual revenge on their sterility by cornering from other districts some of the best bottles refused to them by Heaven. Even in Brittany, which at first glance appears to be the least wine-productive country in the world, there are vineyards on the Ruys peninsula, the crops of which, it is true, are almost all burned and transformed into alcohol. And, of course, there are the powerful Gros-Plant and subtle Muscadet wines of the Loire-Inférieure. These are bad travellers, but they give you a hearty welcome when you visit them.

First, let us discuss the *grands seigneurs*, the vineyards of universal and imperishable renown, dreamed of by the whole world (to the extent, sometimes, of pilfering their names and their degrees of nobility); and, to as great an extent as Joan of Arc, Napoléon, and Victor Hugo, spreading the glory of France throughout the universe.

At the head of the list go four incomparable wine districts—Bordeaux, Burgundy, Champagne, and Anjou.

The Bordeaux is a wine with a *corps* and a *bouquet*—the two qualities that constitute a *grand vin*—which excel in suavity. Smell a great Bordeaux—a Château-Latour, an Haut-Brion-la-Mission, a Mouton-Rothschild,

an Ausone, to cite a few among many others—and you will understand what is meant by *bouquet*. The Bordelais, quite rightly, call certain of their more highly perfumed bottles "handkerchief wines." They are speaking of the

bouquet. Next, taste it, and you will understand what is meant by *corps* or body. It is the foundation or seat of the perfume, the element that, on the palate, enters into play when the sense of smell has been satisfied, the element that prolongs, for several seconds, a delightful pleasure. The great Bordeaux wines have this quality, not boldly or with the startling triumph of the Burgundies, but with delicacy and subtlety. And this explains why, having this light fluidity, they are the least fatiguing of the *grands vins*, and, also, why they must be presented with so many precautions. When Paul Deschanel was President of France, he paid an official visit to Bordeaux, where, naturally, he was asked to visit a celebrated cellar. Wine clerks followed him about, loaded down with glasses, and, for each sample, he was handed the proper recipient. The President arrived eventually before the casks of Château-Margaux, and, as he was about to taste an 1835 after an 1832, indicated that he could very well drink it in the same glass. I overheard one of the clerks, indignant at such heresy, murmur to his neighbor:

"C'est ça, un Président de la République?"

No doubt, this lad never voted again for the government.

What are the best dishes to accompany Bordeaux wines? In general, all the white meats, and particularly poultry; certain fine, delicate, feathered game, creamed dishes, foie gras, and soft, pasty cheeses. Some virtuosi—but you must have had great experience to risk this—drink certain red Bordeaux with certain fish; an absolutely useless feat, however, since the Bordelais, with their usual painstaking solicitude, supply white wines for this purpose that equal the red. Is it necessary to mention the celebrated Sauternes, Château-Yquem, and Barsac? A lamprey, or better still, oysters with small sausages (as oysters are eaten in Bordeaux), accompanied by one of these vintages, constitutes an unforgettable entrée.

Château-Yquem has one grave fault—its price. A really good bottle costs more than four dollars. But such prices are easily explained. First, this nectar is rare; the vineyard producing it is small. And, an im-

portant point, when this wine comes out of the press, it is so sweet and syrupy that sulphur must be added to the juice. Next, it must be kept in cellars for twenty-five to thirty years before it can be delivered to the consumer, as it takes that long for the sulphur to disappear, leaving the wine pure and perfect.

You can now drink all the *château* wines in perfect security, without fear of being cheated. The abuses practised on them fifty years ago, such as diluting and other tricks, had greatly discredited the Bordelais products, but the vineyard proprietors reacted energetically. They cooperated and undertook definite responsibilities. For a long time, now, the stamp of a *château*, which, in this region, stands in the centre of each vineyard, is a guarantee of authenticity.

We must not leave the Bordeaux wines without my revealing a prodigiously beautiful, but extremely rare dish—rare, that is, for those who do not live by the vine. It is simply this: when casks have served their time and are no longer useful, the wine-growers break them up. They build a fire with these wine-soaked boards, thickly coated with dried dregs, and, over this fire, they grill a steak covered over with a layer of shallots. This is one of the greatest dishes of humanity. Owners of old casks, please note.

If Bordeaux is the delicate Prince of wines, Burgundy, with its deep colouring and undisputable authority, is the Cardinal, as the well-known cooking authority, Maurice des Ombiaux, so justly nicknamed it. In all its glorious vigour, it throws off a magnificent and intoxicating *bouquet*, and its delicious *corps* takes possession of your mouth with such triumph that you abandon yourself quite willingly to the slavery it imposes on you. On the table, this wine has no fear of red meats, strong, powerful game, the strongest cheeses, the most highly seasoned sauces. On the contrary, a rump of wild boar or a well-cured venison, a woodcock or a Roquefort, bring it out at its best. A roast of beef, a chop, highly seasoned cardoons, or fresh truffles are companions worthy of this wine.

The names of the vineyards extending the length of the wine district from Dijon to Beaune ring out like a string of victories: Chambertin, Clos-Vougeot, Romanée-Conti, Corton, Richebourg, Pommard!

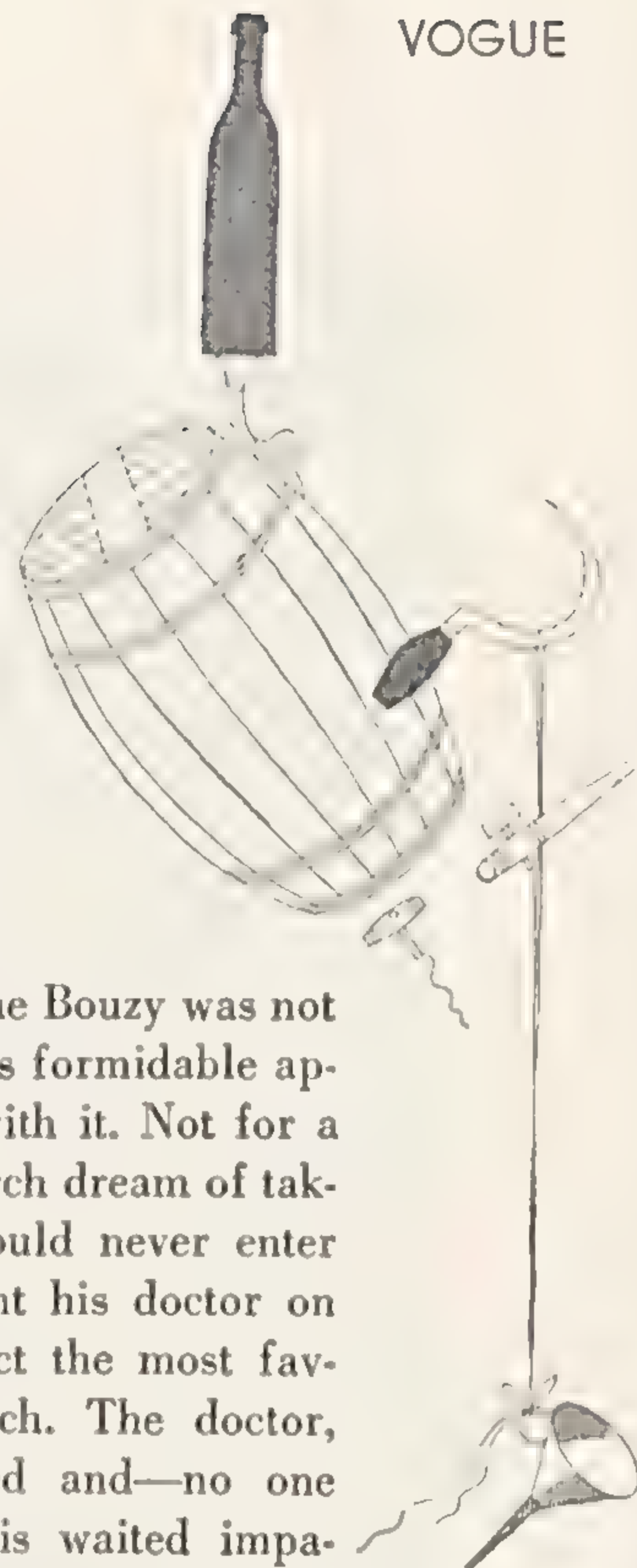
Posterity credits three famous soldiers—Maurice de Saxe, the Duc d'Aumale, and Gallifet—with a magnificent gesture: one of these generals, during manœuvres, ordered his troops to present arms when marching past these vineyards. Which one of the three? What matter! It suffices that the gesture was made.

It is easy to believe that Corton and Clos-Vougeot were the earliest of the celebrated wines. Corton was launched as long ago as the seventeenth century. The Sun-King claimed that red champagne—we call it Bouzy, to-day—provoked severe attacks of indigestion, by which he was very much shaken! Every one knows that the Bouzy was not the only guilty party; the King's formidable appetite had a great deal to do with it. Not for a minute, of course, did the monarch dream of taking to water. Such an idea would never enter the head of a Bourbon. He sent his doctor on a mission to Burgundy to select the most favourable vintage for his stomach. The doctor, proud of his mission, departed and—no one ever heard of him again. Louis waited impatiently for news, and, after three months of silence and more and more frequent attacks of indigestion, sent another emissary after the first. After a long search, the doctor was found at Corton, installed in a delightful *auberge* well-stocked with bottles, where he had forgotten the royal stomach, his duty, and the art of medicine. Hence, the Corton named "Clos du Roi."

Despite all this, it is our humble opinion that Clos-Vougeot is the Emperor of Burgundy. We mean, of course, the wine produced within the small confines actually belonging to the magnificent *château*, for, beyond a little two-foot path encircling it, the vines no longer have the same quality. Why? Unexplainable mystery. This wine reaches perfection. One can understand why the Pope of Avignon, despite political necessities, delayed his return to Rome, as they tell us, in order to remain handy to this nectar, of which several casks were sent to him each year by the proprietors, the Cistercian Abbey. In those days, there was white Vougeot, and white and red grapes were pressed together. The Priors of the Abbey took a great and legitimate pride in their wines. Napoleon, passing by Dijon, requested the Prior in charge at that time to send him a few bottles. The message sent back to the Emperor was: "If he wishes to taste it, have him come and drink it here."

This traditional pride still exists. Shortly before the War, William II., whose cellars were somewhat depleted in Burgundy, sent his Court Marshal with a brilliant escort of officers to Vougeot. The Germans led a jolly life in Burgundy and seriously applied themselves to the task of tasting all the years. Their choice settled on a marvellous 1909.

"You will send two hundred bottles to Berlin," said the Marshal to the proprietor; and, wishing to force the proprietor's hand and (Continued on page 103)





H I G H E S T C L A S S

BORDEAUX

Fine, smooth, distinguished wines with body and bouquet

RED

AUSONE, MOUTON-ROTHSCHILD
CHATEAU-LATOUR, HAUT-BRION-
LA-MISSION, CHATEAU-MARGAUX

WHITE

SAUTERNES, GRAVES
CHATEAU-YQUEM
BARSAC

BURGUNDY

Brilliant, potent, glorious wines with body and bouquet

RED

CHAMBERTIN, POMMARD
CLOS-VOUGEOT, ROMANEE-CONTI
RICHEBOURG, HOSPICES DE BEAUNE

WHITE

CHABLIS
MEURSAULT
POUILLY

ANJOU

Noble, majestic wines

RED

CHINON

WHITE

RABELAY, QUART DE CHAUME
COULÉE DE SERAUT

CHAMPAGNE

Light, gay wines, of highest class when of good marks and good years. 1911 recommended. Champagnes are known by their marks rather than the vintage. However, two delicious products of this region should be noted:

RED

BOUZY

WHITE

AVIZE

S E C O N D C L A S S

MÂCON - BEAUJOLAIS

Delicious wines, but simpler and with less nuance

RED

THORINS, MORGON
JULIENAS

WHITE

MORGON
(RARE)

CÔTES DU RHÔNE

Excellent, reliable, richer wines

RED

SAINT - PERRAY
CHÂTEAUNEUF - DU - PAPE

WHITE

SAINT - PERRAY
(RARE)

VOUVRAY

Gay, light, seductive wines

RED

BOURGUEIL

WHITE

FOR WHITE VOUVRAYS
THE YEAR IS MORE IMPORTANT
THAN THE VINTAGE

T H I R D C L A S S

BERRI

Taste of good earth and flint

WHITE

CHAVIGNOL
SAUVIGNON

AIN

Perfumed; much favoured by Brillat-Savarin

WHITE

MARÉTEL
SEYSSSEL

ALSACE

Comforting, somewhat harsh, but perfumed

WHITE

RIQUEWIHR
OBERNAI, SAINT-ODILE

JURA

Listed in third class, because too special to please all tastes

RED

ARBOIS

WHITE

WINES MADE FROM GRAPES DRIED
ON STRAW (VINS DE PAILLE)
ARBOIS, CHATEAU-CHALON

SAVOIE

With gravity and odour of the mountains

RED

MONTMÉLIAN
MENTHON

WHITE

MENTHON
BOSSET

M I S C E L L A N E O U S W I N E S

BRITTANY

WHITE

MUSCADET
GROS-PLANT

CAHORS

WHITE

MONBAZILLAC

PROVENCE

RED and WHITE

CASSIS
CAMP DES ROMAINS

AUDE

WHITE

BLANQUETTE DE LIMOUX

DRÔME

WHITE

CLAIRETTE DE DIE

CORSICA

RED

BRONCCHIO

LANDES

RED and WHITE

PICQUEPON

BASQUE COUNTRY

RED and WHITE

IRROUADY



She has a fascinating widow's peak to begin with—the beautiful Madame José-Maria Sert. Her hair is the colour of August wheat, and she parts it low on one side and sweeps it neatly back from her forehead like a public-schoolboy's—so neatly you can almost count the brush strokes. Like the smartest Europeans, she believes in keeping her head small, her hair close, the outline of her skull trim. All in all, we hold up Madame Sert's coiffure as one of the world's best examples of individual coiffures. Born in Georgia, the land famous for its beauties, Madame Sert was the Princess Roussadan Mdivani, before her marriage to the famous mural painter. She herself is a sculptress of no small talent. In the photograph at the right, you see her wearing a very lovely white satin evening dress and a cape of silver fox, short and swirling—both of which are from Lanvin



HOYNINGEN-HUENÉ, PARIS

MADAME JOSÉ-MARIA SERT



MRS. BARCLAY K. DOUGLAS • COIFFURE BY MICHAEL OF THE WALDORF

STEIGMEN

Waved close to the head and achieved with a minimum amount of hair, yet very soft in its effect, is the coiffure of Mrs. Barclay K. Douglas, shown in the photograph at the left. It descends no further than the natural hair-line in back, which is, of course, the line of demarcation of all smart new coiffures, this year. Mrs. Douglas's high-necked lamé dress is from Gervais, and the very brief sable cape that is worn with it is from Bergdorf Goodman

A perfect example of the new type of ringlet is demonstrated on the head of Mrs. Clare Boothe Brokaw, who is shown in the photograph on the opposite page. Thin and soft and clinging to the head as though they had grown there of their own accord, these ringlets (the evolution of last year's curls) extend all across the base of the head, an arrangement that is especially charming for evening wear. This coiffure shows soft waves all across the top



STEICHEN

MRS. CLARE BOOTHE BROKAW • COIFFURE BY CHARLES BOCK

TAKE A SHORT CUT

and win by a head

EVERY so often there comes a time when we must take a deep breath and settle down to a serious consideration of what is really the smart thing to do with our hair. And, now is such a time—*especially* now, indeed, because the truth of it is that there has been a great deal of shilly-shallying about this matter of the new coiffure. Much conversation—but little action. There are two obvious reasons for this. First, we have a general (and generally mistaken) idea—from the movies, perhaps?—that longer hair is more becoming to us. Second, we became so used to the close roll at the back of our heads that it was hard even to think in terms of anything else.

Vogue has been proclaiming for months that shorter hair is here, that the roll is dead, gone, finished—and, now at long last, is the time to do things about it. We must realize, once and for all, that any hair that is so dressed or is so long that it necessitates hair-pins to hold it up is beyond smart consideration—unless, of course, it is the small chignon, which some women have made a very definite part of their individuality.

The first thing you note about the smart new coiffures you see around town is that they are short. The second thing is that they are close to the head. If you were seeing

them in Paris, they would be even shorter, for Parisiennes took to the matter of short hair more enthusiastically and earlier than we did, probably under the aegis of Antoine, that fervent wielder of the scissors. Be that as it may, all smart new hair is shorter and closer than it has been any time since the first bob appeared. Just as it crept by degrees down to Garbo length, it has now risen by graduated stages to the natural hair-line, where, as far as these things can be depended upon, it will undoubtedly spend the winter, in one way or another.

This brevity has nothing to do with the shaved-at-the-neck, boyish kind of shortness, for there is always enough hair left to do something with. One such thing to do is to make a sort of little flip in back. This is important—because it is smart and easy to accomplish. It is as though your hair-dresser had made a close little roll, then cut off the upper half. Or, better still, as though he had left just enough hair to curve up over his finger. If you could see the direct back of Mrs. Connelly's hair (shown on page 39), you would see just such a little half-curve of hair, and Mrs. Harris's head, illustrated on the same page, shows another little flip.

One outstanding version of the new shorter hair is that which goes in soft, loose waves, up, then back from the forehead, revealing the ear and stopping at the neck-line. This is a sort of modernized Greek coiffure, and the Comtesse de la Falaise's hair shows one such treatment (on page 39), and Mrs. Johnson's (on page 38) another. This provides a smart and practical compromise with the original very stylized and ringleted Greek coiffures that American women never took very seriously. Such an arrangement also



MRS. ROBERT W. JOHNSON • COIFFURE BY MARTIN FROM VIENNA

STEICHEN

gives that amusing lift to your hat at the back. And your hat, this season, is practically a challenge to your hair. It's a case of a minimum of hat showing a maximum of coiffure. Shallow as saucers and pulled down over your right eye, these new hats demand that the back of your hair is not only short, but fills in that wide-open space in back beneath its high-riding angle, and that the side so completely revealed be perfectly groomed.

Another point is that the new ringlets scarcely bear any relation to the curls and ringlets of last season. For, while those of yesterday were plump, or at least respectable in size, the new ringlets are little wisps of circles, like those on a baby's head when the hair is damp. These cling flat to your cheeks or head in the manner of the ringlets that go in a line all across the back of Mrs. Brokaw's coiffure, shown on page 37.

The top of almost every smart head to-day gives the impression of being barely waved at all, and some are kept actually as flat as Nature made them. This can be accomplished by having only the ends permanently waved and the top merely indented during the finger-wave. Certainly, there is no excuse ever any more for a permanent that gives you a fuzzy wave that has to be allowed to "grow out" before it settles down to normal. However, don't think for a moment that you can get off without having a few tight curls put into your hair this season, because it is essential that the short back part be rightly permanented in order to allow for any of the brief arrangements that are described and illustrated on these four pages.

A coiffure that is waved up and back from the forehead—a logical development of the idea of getting our hair higher upon our heads—is adopted by Mrs. Robert W. Johnson. The waves, softly indented over the whole head, show the ear and, of course, stop high in back. The dull red velvet dress is from Gervais. Dressing-table from the Arden Galleries

Here, then, in summary, is the book of rules for the 1933 coiffure. Short hair, always—either cut off at the natural hair-line or turned up from there, and close to the head. Brief little half-curves to take the place of the roll, now forever dead and buried. Tiny, flat ringlets instead of fat, curly ones. Smooth waves, up from the forehead to form a high-mounded effect. Waves that are barely indented, or even a straight effect on top, if you like it. And take your new hat with you when you and your hair-dresser get together on your new coiffure.

There can be no honest survey of the hair mode right now without coming out with a few frank words about bleaching. For ladies are bleaching their hair. Many of the hair-dressers decry it as bad for the hair, but the ladies like it. Vogue feels that no woman of sense will try to turn black or dark brown hair to blond overnight, or ever! But, certainly, "gold" and "honey" are far more flattering descriptives than "medium"—and who can blame you? But remember that any hair that is being bleached needs exceptionally good care to keep it from looking artificial.



MRS. MARC CONNELLY • COIFFURE BY LAURENT



COMTESSE DE LA FALAISE • COIFFURE BY EMILE OF PARIS

Very brief and very, very smooth and soignée is the hair of Mrs. Marc Connelly, as shown in the photograph at the left. It is cut short and close in the back, and the hair is left just long enough to turn up in the flip, or half-curve, that is such a good way of ending short hair trimly, this season

Shown at the lower left, on the beautiful head of the Comtesse de la Falaise, is a perfect example of the modified Greek coiffure, now so chic in Paris. This is an arrangement by a Paris coiffeur that allows for the high-moulded effect that gives the "lift" to your new hat at the back of the head

Cut close to the head and up to the hair-line (two of the prime factors of the new coiffure mode) is the hair of Mrs. George U. Harris, whose photograph appears directly below. Here, again, is that brief little turn-up effect in back that looks as though it has just been brushed up over a finger



STEICHEN

MRS. GEORGE U. HARRIS • COIFFURE BY SCHAEFFER

VOGUE GOES EXPLORING

for the hostess

ONE of the minor drawbacks in the life of the perfect hostess is that she can't have exactly what she wants when she wants it. A good many of us feel that way about life in general, but the hostess narrows it down to her menus and gets pretty bitter about the fact that her whole reputation may collapse for want of a bunch of fresh asparagus. Or that her menu simply cries out for oysters, and there isn't an R in the month. And, what to do, what to do? Don't think that we are not going to answer that question right here and now—for we are!

The hostess, bless her heart, can have her asparagus, and her oysters in June, as well as her strawberries in December. The fact that they are frozen need not disturb her in the least, once she understands the system, for she will find that all their flavour has been frozen in with them. When she buys them this way, they will be known as Frosted Foods. Maybe you have heard of these before. Maybe you have even said, "Personally, I don't believe I care for frozen food. The Esquimaux, perhaps . . ."

For the uninitiated, then, the story is briefly this. The foodstuff is picked, killed, or caught—depending upon whether we are talking of fruit, meat, or fish—at the moment when it is at its best. Then, it is perfectly cleaned, prepared, sealed up with cellophane, and then frozen. But when we say frozen, we mean *frozen*. For this is done at a temperature of fifty degrees below zero, which means that it is done so quickly that none of the flavour has a chance to escape—caught unaware, as it were. When you buy your raspberries or your pork tenderloins in your own shop, they have been transported there in a refrigerated car, and they are given to you

from a special refrigerated show-case (such as you see in the photograph on page 94), which is kept at a temperature of a little above zero. Everything "defrosts" automatically, once out of its refrigerated atmosphere, with all its fresh flavour intact. It's pretty dramatic to think of Frosted Foods rushing out to Oregon in July to get the best of the corn; to the Pacific coast in June to garner the best of the strawberries; to Gloucester fishing-smacks, or to Nova Scotia to get the freshest fish in the sea, and freezing them all up so they will be ready for us at a time when we couldn't get them any other way.

Of course, there are all sorts of sensible things to be had among these, like spinach, all clean and ready to be dumped in the pot, and lamb chops and all kinds of chickens. But what are more exciting to contemplate are the things like swordfish (serve that at a midwinter dinner with fresh horseradish sauce, and see the guests beam); or the idea of having compotes of real fresh fruits all winter long—raspberries, cherries, strawberries, et al.; or bluepoints in midsummer; or fresh asparagus and mushrooms; or stewed rhubarb when it has long since left the market; or corn on the cob for those who never achieve a real enthusiasm for food till the corn season comes. It's just like having your cake and eating it, too! The Frosted Foods are available in over four hundred shops now, all over the country, including a huge, shining counter at Charles, in the middle of New York.

Of course, all the world is tomato-juice conscious now. You drink it because you love it, or it is good for you, or even because it's smart, if you're a bit on the snobbish side. Anyway, you drink it, and the point of this particular little piece is to ask why should anybody trouble any more to have it squeezed and strained out of tomatoes when they can get such pure and delicious varieties out of tins or bottles? The answer is—why? There are two new kinds that have recently come to town.

One is that of Heinz, of the fifty-seven varieties. The trick is to make two cocktails, one with Heinz tomato-juice, the other with juice from the tomatoes in your ice-box—then try to tell which is which, like the cigarette test. You can't—or we couldn't, and we have a very keen

sense of taste! The Heinz tomatoes are grown in the heart of the tomato region, large, luscious and sun ripened—far better tomatoes than we could be squeezing in our own kitchens, and their juice bears witness to the fact of their high standing in the tomato world. Another discovery among the fifty-seven is Heinz cucumber pickles. If ever any pickles were crisp and delicious and cucumber-tasting—these are they! The next time you are assembling one of those emergency groups of hors-d'œuvres, add these pickles and watch them vanish.

Another amusing hors-d'œuvres idea is diminutive smoked tenderloins that Maison Glass is importing from Germany. You slice them down very thin, roll them up, and fasten the slices with toothpicks. These are good with cocktails, too, when you are serving a second canapé on toast. And, speaking of what to put on toast, a discovery in that field is Bovril. That may only mean soup to you, but, once you have mixed it with cream cheese or soft American cheese and spread it on sautéed toast, you will begin to realize its possibilities. It tastes like nothing you have tasted before, but it is awfully good.

The other tomato-juice that we referred to as being new in the field (what did we do in the drear old days when we didn't have *any*?) is that of Welch—we said tomato-, not grape-juice! Now, Welch's tomato-juice is very proud of its Vitamin C content, because that is a very valuable vitamin and hard to capture in its entirety, since air is ruination to it. The Welch tomato-juice is exposed to the air less than one little minute during the entire process, so you can draw your own conclusions about how they have mastered those vitamins. That you must know, because it is so good for you, but you may also like to know that the juice is perfectly delicious and comes in glass bottles just like the grape-juice ones we have known since childhood. Vogue published a group of tomato-juice recipes not long ago, but, if you are in a hurry for a cocktail, a dash of salt, a squeeze of lemon, and, if possible, a drop of onion-juice does the trick.

Last year, at Palm Beach, grapefruit-juice rose to (Continued on page 94)





ROSE DESCAT (SAKS-FIFTH AVENUE)

This is the hat that all the fuss is about, Descat's soft, mannish, felt, "The Amazon," which you set on your head like a man's—only, unlike the regular fedora, this has that cocky roll and dip to the brim, that hard-boiled chic of the Australian soldier. The Augustabernard tweed coat is lined with corduroy, and the gloves are corduroy, too. All from Saks-Fifth Avenue

The mannish chic of "The Amazon"



STEICHEN

LANVIN (BERGDORF GOODMAN)

GLAMOUR AND THE LUNTS

IT'S AN overworked word—glamour. But all the world is interested in it, and Lynn Fontanne and Alfred Lunt seem to have captured it and held it as a personal possession. Their romantic plays—almost inevitable successes; their flying trips to exciting spots where the smart world gathers—the Riviera, London, Paris; their own home out in Wisconsin, which they are now doing over enthusiastically in modern Swedish style; even their famous suppers, over which Mr. Lunt presides as a master chef—they all have something of this quality.

A contributing factor is the strong individuality of the clothes that Lynn Fontanne selects. Individual—but always

chic. Look, for instance, at the Lanvin tea-gown in the photograph above—not a bit like other tea-gowns, but a perfect costume for keeping glamour in the home. It's exactly right for intimate home dinners—and it couldn't be more flattering. Then there's the dress on the opposite page, from a London designer. This, also, is for informal dinners, though we'll wager you wouldn't have thought of buying it if you'd been out hunting an informal dinner-dress! As for Mrs. Lunt's coiffure—again you have that difficult combination, individuality with chic. Charles Bock did it, and he preserved in it the personality that brings us back to the word we started with—glamour.

Of Paris and London

- Lynn Fontanne, more dazzling than ever in Lanvin's rose-and-blue crêpe tea-gown above, is now touring the country with her husband in "Reunion in Vienna," but, after Christmas, they expect to go into rehearsal with Noel Coward in his play, "Design for Living"
- The white wool dinner-gown with a gay chiffon blouse (opposite page) was designed for Mrs. Lunt by Peggy Morris, of London. The pink mirrored sofa and the white chair, opposite, come from Colwell



PEGGY MORRIS, LONDON

STEICHEN

Drama in a white wool dinner-gown



GERVAIS • BERGDORF GOODMAN

From Vionnet's vivid winter palette

That incomparable Vionnet cut, in one of those wool daytime dresses for which you have a hundred uses. The fabric is a smooth-surfaced imported Nolan woollen, and the yoke and scarf are made of dull velvet. Note the high neck-line and unusual sleeves

The enchanting colours are the first thing you notice about this ensemble. But just as chic are the shirred, high neck-line on the simple crêpe dress, with its bow run through like ribbon, and the collarless tweed coat, which has a trim buckled belt of brown leather



ATKINS • BEST

Two great fabrics of this year

In this Vionnet ensemble, your friends will wonder whether you are wearing a black matvelva coat, topped in blood-orange and girdled with black satin, or an informal evening dress. Really, it's a dress with a blood-orange top, under the smartest of little jackets

A sheath of satin-jersey, a neck-line shirred on an elastic, and sleeves just covering the shoulders—these result in one of Vionnet's perfect evening dresses. It is no less triumphant in black, as a dress to serve as the background of an evening wardrobe



HOYNINGEN-HUENÉ, PARIS

JEANNE LANVIN (BERGDORF GOODMAN) • MOLYNEUX (BERGDORF GOODMAN)

Unlike draperies in the firelight

TEA-GOWN TRIUMPHS

The crêpe gown at the far left on the opposite page—Jeanne Lanvin's "Desdemone"—is cut as simply as a nun's robe, but the two pastel colours, rose and blue, make it infinitely alluring and subtly sophisticated. The bishop sleeves, draped and flattering, are joined to the low shoulders and held in at the wrists by row upon row of shirring, and a twisted belt in the same soft shades of rose and blue girdles the waist-line

White frappé velvet and the brown of sable—you couldn't find a more luxuriously lovely combination for one of those tea-gowns to wear when you entertain at home. The photograph that appears on the opposite page shows the stately lines of Molyneux's "47," with wide bands of fur at the wrists of the long, tight sleeves, a bodice that wraps the waist snugly, and a skirt with a long, slim train that is infinitely graceful

Paris and the Orient meet in the white satin tea-gown at the right, Bialo's "Cocktail." It has spacious Japanese sleeves lined in cerise, and the kimono-cut bodice moulds the figure beautifully. As for the skirt—it has the sweep and fulness and the long train that give you a welcome feeling of leisure and elegance at the end of a busy day. Miss Agneta Fischer is wearing it, posed against a décor by J. M. Frank, Chanaux et Cie



BIALO (SAKS-FIFTH AVENUE)

HOYNINGEN-MUENZ, PARIS

Seduction after the Japanese

LIFE MASQUES OF BEAUTY

as make-up guides

WE can hear you ask—"Is that a photograph of a living woman—that colour reproduction below? It seems to have the form of a plaster bust, but no effigy in stone or plaster ever had that convincing quality."

We know you can't resolve the problem; we won't harry you with it any more. This is a photograph of a Life Masque, as distinguished from a Death Masque. No longer do you have to wait until you're dead to have the imprint of your features made. Your face in the perfection of youth can now be recorded and preserved.

There is a new process in Paris, called Plastikos, which takes a life masque and finishes that into a bust turned out in plaster, in marble, in bronze—what you will. A paste is spread over your face—it looks innocuous enough—, made firm with bandages, and left on for fifteen minutes—the way they bandage you up and leave your face to "set" while you are having a massage. Those who've had it done say it isn't at all unpleasant.

After the first masque is taken, your part is done, but the work goes on

through several processes: a wax positive of the paste negative; a plaster negative of that, then a plaster positive, which is retouched, slightly, as in a photograph; then the back of your head, your hair, your shoulders, and your eyes are sculptured in. Then another plaster negative is taken, and the finished bust turned out in whatever medium you wish. Those who have had it done find that their friends won't leave them in peace until they have been given small replicas for themselves. These life masques may come to be to our age what daguerreotypes were to a previous era. Who knows?

Nine of the great beauties of Paris have recently had these masques made of themselves, and Elizabeth Arden reproduced their hair in lacquered wigs, applied the make-up, and now you may view all nine in the Elizabeth Arden salon in New York. It is fun to see and recognize them.

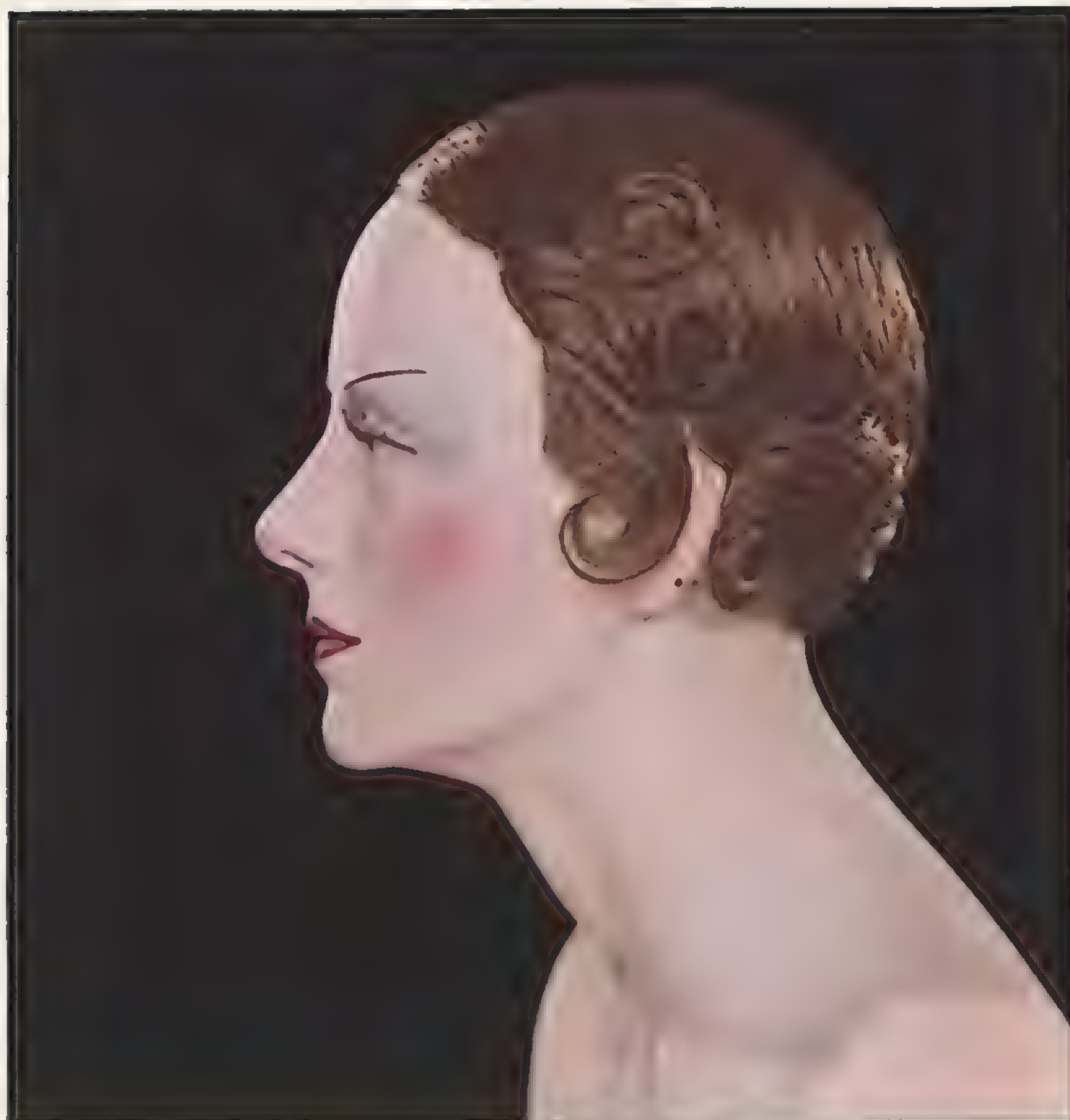
As guides to make-ups, these nine masques are excellent—the one reproduced giving you some idea of how the make-up is keyed to an individual type.

Suppose you are a sunburned blonde—with the colouring of those blithe beings who skip back from the sun-laden coast of Africa looking like strangely beautiful creatures from another planet. Suppose you are wearing black-and-white, which, next to plain white, is the most breath-taking colour in which a sunburned blonde can appear. What is the trick of make-up that turns you from a healthy young savage into a completely sophisticated young person? Elizabeth Arden says: first work in sunburn oil as a powder base; then fluff on light Rosetta powder, the merest suggestion of Chariot cheek rouge (or no rouge at all), and lipstick to match. Dark brown eye shadow and mascara are the finishing touches.

Now for the golden blonde, who has preserved her gold-and-ivory beauty through the summer months. If that is your colouring, you probably have a fine, delicately textured skin and can do with the merest film of a powder base. Pastels are, whenever possible, the colours for you. The whole object is to keep the make-up very delicate, very light. Never overstress the effect, or you'll look like a peroxide blonde. This is the formula: Ardena powder; light Rosetta rouge; the Printemps lipstick; azure-blue eye shadow; light brown mascara. We can't stress this point too strongly; don't *overaccent*.

And there's the Titian-haired beauty. Just to prove what make-up can do, picture her dressed in flame, or in flame and grey. It sounds like a discord, but it's a discord that, properly modulated, resolves into harmony. These are the elements: *mat foncé* powder; dry Tangerine (or Chariot) rouge; the Chariot lipstick; light grey eye shadow; brown mascara. The grey eye shadow and the brown mascara make the most mysterious and alluring effect with the reddish hair; and the grey shadow picks up the grey, if any, in the dress. It's the flame coloured lipstick and rouge, however, that reconcile the flame-red of the dress to the deep, burnished red of the hair.

The thing is never to say: "Oh, I'm just a typical light-brown," and let the whole question go at that. We haven't yet begun to realize the possibilities of make-up, in getting effects just as striking and chic as in the clothes we wear.



HOYNINGEN-HUENÉ, PARIS



LOUISEBOULANGER—VERBEN

STEICHEN

All of a sudden—brocade, especially this navy-blue and gold brocade, looks startlingly new to our eyes. And with a dramatic sense of colour—Louiseboulanger uses rose coloured ribbon at the waist-line and under the shoulder ruffles—shoulder ruffles that make the slender figure of Mrs. Henry Field, of Chicago, seem even more slender. Slippers from Delman

Elegance in navy-blue brocade

STREET SCENES WITH CHIC

At the right is an astrakhan coat in good earth-brown—long, rolled as to collar, bulging as to sleeves, all in all a coat with the newest winter silhouette. It's practical, too, since astrakhan is neither definitely formal nor definitely for sports, but one of those furs that is chic all day long. The Maria Guy hat worn with it stands out from fifty million other French berets because it is made of piqué velvet in a glowing copper colour. Bendel has this. Posed by Miss Agneta Fischer



FOURRURES WEIL



AUGUSTABERNARD (BEST) • AUGUSTABERNARD (SAKS-FIFTH AVENUE)

HOYNINGEN-HUENÉ, PARIS

The young lady nearest the counter in Hermès Paris shop (at the left) is selecting a leather bag to carry with her Augustabernard coat. The coat is made of beige wool, with a brown astrakhan scarf, lined with brown wool, and a brown leather belt. (It's "979".) Her hat is brown, too—a trim felt model from Rose Valois. So she'll probably choose a brown bag, as well, though she is looking at one in the same soft shade of beige as her coat and her gloves

The second young lady in search of a bag is wearing an Augustabernard ensemble, "36 and 37." It's made of a warm beige woolen, and its three-quarters length coat is lined with reddish-brown corduroy—a fabric high in favour now in Paris. Another popular fabric appears in her Rose Valois hat—jersey, in brown and beige. Her belt is brown, too, and her shoes, so she is certain to choose a beige bag that matches her suit. Miss Agneta Fischer posed



MAINBOCHER (SAKS-FIFTH AVENUE)

For football games or for a long drive in the country, a warm, tailored beaver coat with large revers, martingale, and roomy pockets is a good companion. An excellent example is the coat shown at the right, worn by a lady who knows how to travel in chic comfort. Her brown felt canotier, from Rose Valois, blends nicely with the brown of the beaver. The alligator bag is from Hermès, and Miss Agneta Fischer is the lady in the case

Blue velveteen—not navy-blue, but the darkest blue in the depths of a sapphire—is used for the tie on the blue jersey dress at the left and for the flared-out coat worn over it. The coat is cut as simply as a rain-coat, but is tremendously chic. A regiment of buttons on the dress make up for the fact that there are only three buttons on the coat. This is Mainbocher's "938," worn with a Mainbocher hat, while the lady arranges for lunch at the Ritz in Paris



HOYNINGEN-MUENÉ, PARIS

HENRI VERGNE



Mrs. Francis McNeil Bacon, third

Mrs. Bacon, Antoinette Frissell, daughter of Dr. Lewis F. Frissell, has recently made her name as Toni Frissell, photographer. She was married in the garden of Dr. James C. Greenway and Mrs. Greenway at Greenwich, in the early autumn in a gown from Elizabeth Hawes, with lotus blossoms from Max Schling

NEW FIELDS

by Colette



THE general public insisted on crying out in astonishment—almost too loudly, from my own point of view—when I changed from writing romantic novels to the manufacture of beauty products. With a wry smile, I look back over my past, recalling another time when “they” were astonished, because, from being a docile, idle little housewife, I had branched out officially into being a writer. (I did it only in secret for quite a long while.) Hardly had I assured myself of some little prestige as an author when I went in for “being on the boards,” as they used to say. I managed to pass myself off as a combined actress-dancer-acrobat, but I had to run the gauntlet of severe criticism. “What, you! . . . You, who . . . etc. . . . You who have undeniable writing ability—treading the planks!” My decline was already evident; since they were guilty of supporting me, the “boards” had already become only “planks.”

Six years later, I mended my ways to the extent of running the literary section of an important daily paper, which included a column of theatrical criticism—and still didn’t neglect my writing. That’s the period that won me the confidence of my “best friend and severest critic,” the public—novels, a volume of short stories, a play, two more plays with Leopold Marchand, more novels, more short stories. Busy with turning out a regular amount of work, time passed rapidly; I managed to win over, if only by my punctuality, even the most exacting among magazines. Reporting served me as a kind of recreation; I hopped on a night-train wherein Queen Marie of Roumania lay slumbering. I followed the route of the first race from Paris to Bordeaux and return; I was in on the capture and death of the “tragic bandits” on the road to Choisy. I did Landru (by a sketch, making *him* the victim for once) at his trial; I got hold of a Prince de Hohenlohe in Switzerland during the War; I stayed at Verdun in 1915, under the name of Anna Godé. So I managed, by one means or another, to give satisfaction.

But here I am, at this late date, upsetting everything again; here am I, making and selling *produits de beauté*. Here am I, daring to begin a profession at an age when most people are retiring from one. Mine is a sad case. Friends lecture me. Strangers stop me in the street to say, “Madame, is it true that you are opening a Beauty Institute on the place Beauvau? A shop that—” I receive letters,



some signed, some anonymous, approving, disapproving, questioning. I am suddenly oppressed by the weight of a decision which I undertook so lightly. . . . Isn’t it marvelous? I admit my emotion. So it’s true that a writer is bound by strong ties to an unknown public?

A little country school-teacher writes me firmly, “Madame, you have no right to . . .” But women fifty years old beg me, “Save me. Make potions, charms, miracles, anything, only help me, for I’m getting wrinkles.” One colleague, two colleagues, ten colleagues, beg me to take up my pen; they say I must live and die devoted to a single task. So I belong to them, do I? To these, and all the others; so I’ve signed my life away, line by line, year by year, by what I wrote? Have I given my readers the right to interfere in my life? A few have gone so far as to say my new profession isn’t a profession at all. They accuse me of having sold or lent my name because, up until now, I have hidden one of my greatest and most active interests—an innate love of that most seductive chemistry, a passion for experiments and discoveries, that I began tentatively in childhood, with the magic of country herbs.

What a warm affection I have for you, O my critics and counsellors, alike unknown. Once more, I must conquer and convince you. I swear I have made a great deal of headway since my first attempt—which was binding up a playmate’s hurt wrist (we were both about five years old). I swear I have made progress since then and changed my methods, too—for that time I used (O horrid, disgusting idea) a live snail as a leech on the wound and bound it with flat strips of long grasses. But even in those far-away days, I already knew how to melt wax on a playing-card over a candle flame without burning the card. I learned to make rose vinegar almost as well as my mother could; rose vinegar cures chilblains, in case you don’t know. I could also prepare a tonic (for external use only), which I called “Burgundy Salts.” To make it, you gather a bunch of laurel, rosemary, and . . . There I was, about to give away my secret recipe! Some day, you’ll be coming to me, begging for it. (Continued on page 96)



VISA FOR SOUTH AMERICA

By William B. Powell



PERUVIAN BAROQUE

PHOTOGRAPHS BY COURTESY OF THE GRACE LINE

WHEN I was preparing to go to South America last June, I was cautioned by friends who had been there to take along plenty of formal clothes, being reminded that I would arrive during the winter season. They regaled me with tales of how the South Americans loved dress and how they loved formality at their parties. So, though my luggage consisted of a few bags and no trunks, I took a good supply of evening shirts, white ties, and managed to squeeze in tails and a topper. My evening clothes never before wended their way over a trek so rough. It even included a jaunt across the Andes on mules, knee-deep in winter snow, and a drive through Patagonian mud so thick that our cars had to be accompanied by Gauchos, whose sturdy steeds pulled us out of the pampas, literally every few yards. And, after all this, I had occasion to wear my white tie and tails just once and to don a dinner-jacket perhaps a half-dozen times during the entire three months.

You see, South America has gone informal like the rest of the wide world. The countries in our sister continent—especially Peru and Chile—are far deeper in the depression than are we. Even Brazil and the still wealthier Argentina are talking poverty, just as we all are in New York, London, Paris—and where not? So society in South America has taken on quite a different accent than it knew in the dear live days that seem so long ago. You hear stories of what used to go on—of lavishness that makes the parties of Mayfair and Park Avenue seem poor affairs—and these exceptionally hospitable neighbours of ours apologize because of the lean (for them) fare they must needs serve you to-day.

But as one who had never known South America in its former grandiose days, I found it an extremely amusing and lively place to visit. I went to South America with no idea of examining Inca ruins, peeping into volcanoes,

studying revolutionary trends, or exploring rivers to their sources. I went solely to have a good time, and, although conditions were against me, I had it.

In Lima, my first stop, I found that, despite the wailings about how lovely life was in the days of Leguia (he, you'll remember, was the president who did so much to make the city a gay and charming capital), plenty of people were having a very good time indeed. Out at the country club where I stayed (and which, in elaboration, makes most of ours look like caddy houses), I could hear the click of polo balls beneath my window early every morning and late in the afternoons. Young men, such as Juan Mulanovich and the three Prados, are keen on polo, and though the standard is not to be compared with that of the Argentines, the Sunday morning chukkers bring the smart world out to the club before the buffet lunch, served early because of the races. The country club golf-links are well patronized, and I was surprised at the number of women playing. Not just from the American and English colonies—there were always many Peruvians on the course. Both the indoor and open-air swimming pools were crowded with the younger set, and, though the gambling-rooms of the club casino have been closed, the members were in high hopes that the Government was shortly going to allow roulette, baccarat, and all the other pets to be in full swing again.

After the country club, the Tennis Club is probably the most attractive rendezvous in Lima. In a lovely setting right next to the race-track and Jockey Club, this is a gathering-place for the younger set, (Continued on page 98)



THE INCA HOUSE OF DR. JULIO C. TELLO, AT MIRAFLORES-LIMA, PERU



SEÑORA MARIA OLAVEGOYA DE BARREDA AND HER SON



THE AMERICAN AMBASSADOR AND MRS. BLISS

Señora de Barreda, who lives as much in Paris as Peru, is sitting in midwinter in her Barranco garden. The American Ambassador to Argentina and Mrs. Bliss are at the Buenos Aires race-track. Señora de Sanfuentes, of Santiago, is serving the native maté

Mrs. Gideon Boissevain is the wife of the Dutch Charge d'Affaires of Santiago. The astonishing castle belongs to Colonel Carlos J. Rospigliosi Vigil. Rosita Forbes was one of the Britishers to follow Noel Coward's tip and make the trip to South America



SEÑORA ALICIA CAÑAS DE SANFUENTES



MRS. GIDEON BOISSEVAIN



THE INCREDIBLE ROSPIGLIOSI CASTLE



ROSITA FORBES AND SEÑOR ALBERTO GAINZA PAZ

The GOSPELS OF BEAUTY

No. XXII. How long, oh Lord?

THIS is a whirling world we live in, and the calendar of a smart woman's day makes a big executive's appointment list look blank by comparison. But the really smart woman—smart in both ways, please—always manages to fit beauty into her schedule. It's the girl who wails that she never has time for this or that (probably just the form of beautification she needs most in life) who gives herself away. To begin with, it is pretty certain that she doesn't know how much time it takes to do this or that. There lies the crux of the matter, for once you know how much to allow, you can budget your time, bring order out of chaos, and acquire a lot of new beauty for yourself. So, Vogue has been going around like a high-powered efficiency expert, finding out just how long it really takes to do the right things by beauty. Well, here's how—and how long!

Take the simple matter of cleaning your face. That should occupy only two or three minutes of your time, three times a day, but the way you do it is important. Use the liquefying type of cream for

cleansing. Work it in thoroughly with your finger-tips, don't just smear it on and off. Then, take it off carefully with tissues, and go over the face thoroughly with cotton dipped in tonic. Both clean and refreshed is what you are after those two and a half minutes.

Or take the more complicated matter of make-up for evening. A good fifteen minutes is what you must allow at your dressing-table, and never will a quarter of an hour be better spent than in making yourself dazzling for parties. You have so much more fun yourself! This allows for a smooth foundation, putting on cream rouge, powder, lipstick, mascara, eye shadow, and one of the flattering lotions that "finish" your neck and arms and back. Speaking of cream rouge, as we have done oh, so often throughout these gospels, the trouble with persuading ladies how superior it is lies in the fact that they don't put it on correctly, whereupon, it doesn't look so very superior on their own faces. Here, then, are the specific directions for its application, from a specialist who has the matter very much at heart. Take a little of your favourite finishing or foundation cream and work it into the area of the skin where you want your rouge to bloom. Then, quick, before the cream has a chance to dry, work a small amount of cream rouge into the same area, being sure to blend it at the edges. Finish up with one cheek before you begin on the other, because the rouge should follow directly after the cream has been worked in. This kind of rouge has a higher concentration of colour than the compact variety, so use it gently, gently, till you find out just how much you need. It takes a little longer than the other sort, but wait till you behold the soft, natural bloom of youth with which you are endowed.

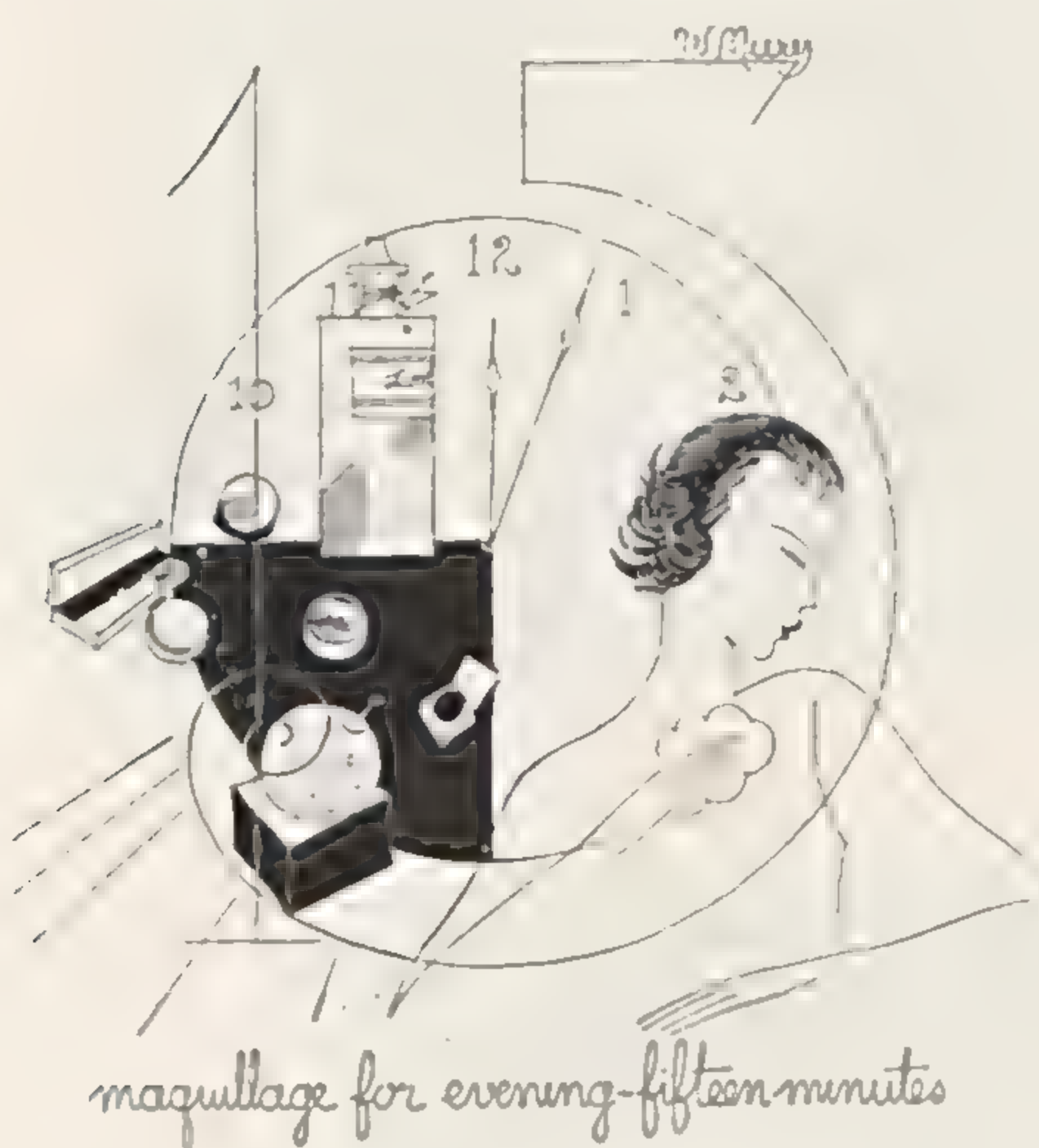
Next, take the matter of giving yourself a scalp treatment. Seven minutes is what you should allow for that, if your hair is in good condition; from ten to twelve if it is not so good, because then it needs more attention. During that time, you accomplish the following; part your hair into strands and apply tonic down each part (the tonic chosen according to whether you are oily or dry scalped); rotate the scalp with flat finger-tips (two minutes); and brush the hair, upwards



and out, till the time limit is up. This treatment is so simple and so infallibly beneficial that no head in the world should be without it.

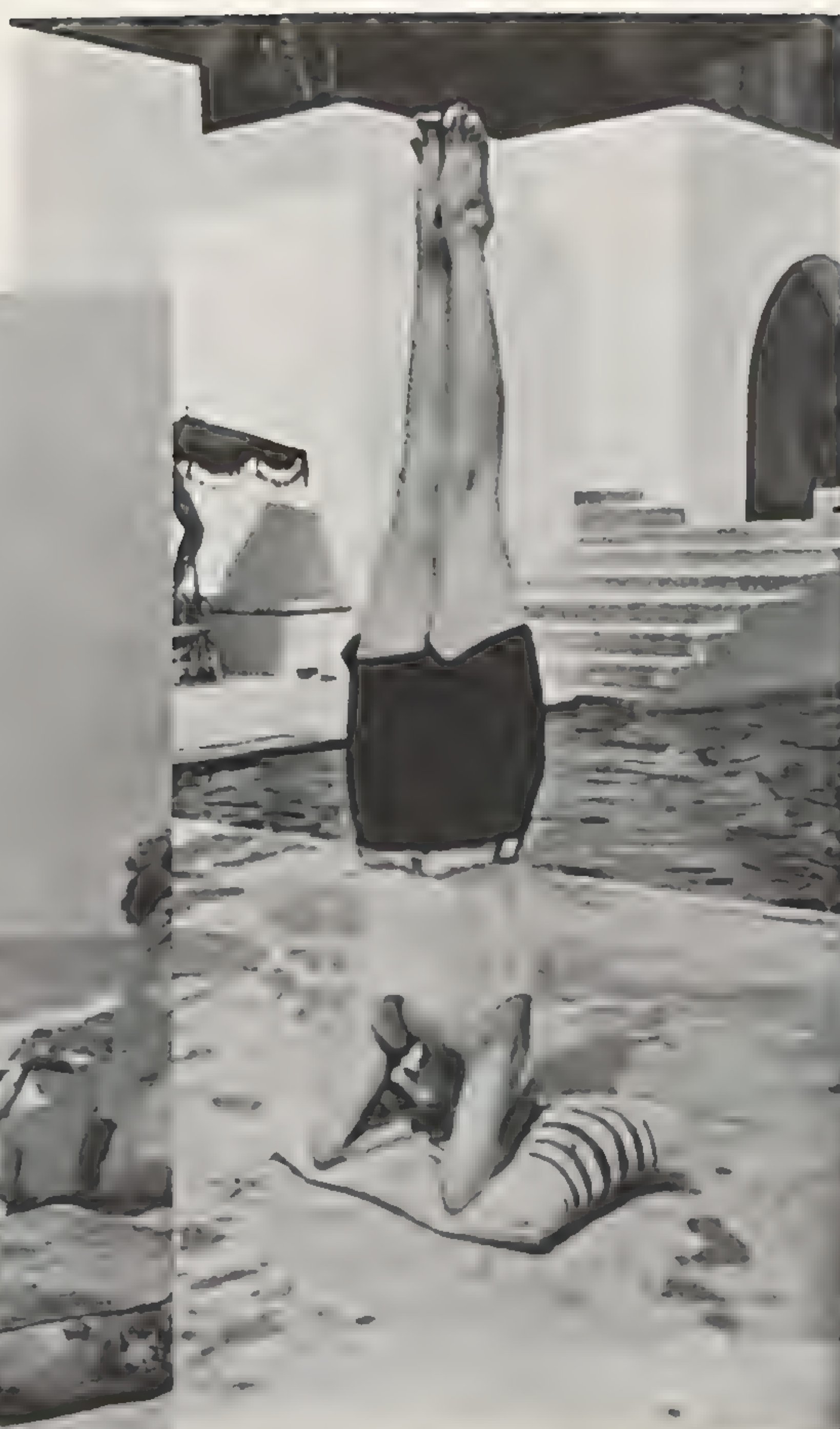
Then, there is the setting of the waves. This should occupy ten minutes of your time, or fifteen if you have ringlets to pin into place. This is a more or less new department in self-cultivation, and perhaps you don't realize what these particular minutes can contribute to your beautification. The first step is to arm yourself with a good wave-setting lotion. All the good hair establishments have these put up for use at home now, and you can get them thick or thin. Then, peering carefully into the mirror, you comb the lotion through your hair, press the waves in with your fingers, and tie on one of those baby caps or a net to keep them in place. If there are ringlets, you turn those up in little circles and pin them flat against the scalp. This is all far more simple in execution than it sounds. A little practice, and you'll be giving your hair-dresser points! A practical detail is that one of the best times for this self-setting business is the night of the day you have your professional finger-wave. Then, every line that your hair-dresser has indented is still visible, and, if you press the waves in and tie them up overnight, they will stay intact just that much longer.

Five minutes each week—that is what you must allow for what, for want of a better term, we will call a softening treatment. All you need for this is a good softening lotion and a little energy to rub it in all over your body—arms, shoulders, knees, legs, back. This is especially important in winter, when the natural oils seem to vanish (Continued on page 86)





MRS. FRANCIS MCNEIL BACON, THIRD



LADY MENDEL



VISCOUNT CARLOW



LADY ROTHERMERE

Five acrobatic artistes—Mrs. Bacon; one of Britain's most sociable peers, Lord Portarlington; his son, Viscount Carlow; Lady Rothermere; and Professor Aubercy's star pupil, Lady Mendl



THE EARL OF PORTARLINGTON

HEADS DOWN

IT IS our premise that no one with any intelligence or *joie de vivre* cares enough about hips to swing dumb-bells ad infinitum unless he or she is acquiring thereby some prowess that can be shown off to admiring multitudes. Hence all the talk about standing on the head. The trick, though showy, is not nearly so difficult as it appears to be. We have it on the good authority of Elizabeth Arden, who can flip her own toes in the air with Grade A skill, that it takes the average lady in good condition only one lesson in technique and about three days' hard work on a pink satin exercise mat to acquire proficiency. May the glooms who still persist in telling us that the world is all upside down cast their eyes for a moment over these cheerful exponents of topsy-turviness and take heart.



NORMA SHEARER

STEICHEN



DOROTHEA WIECK AND HERTHA THIELE



STEICHEN

MIRIAM HOPKINS

Stars of the current cinema

Above stands the latest of the Ninas—Norma Shearer, who has carried on to the screen the great rôle in "Strange Interlude," which was played successively by Lynn Fontanne, Judith Anderson, and Pauline Lord on the legitimate stage. Above, right, is a flash from that tenderly directed film of German schoolgirl life, "Mädchen in Uniform," with Dorothea Wieck as the teacher and Hertha Thiele as the pupil, Manuela. At the right reclines Miriam Hopkins, undisputed holder of the title to the only truly "photogenic" sunburn in Hollywood. She is now playing in "The Golden Widow," with Herbert Marshall and Kay Francis

SEEN ON THE STAGE

By David Carb

POSSIBLY, many of the managers are afflicted with the brand of madness that is born of desperation; the older ones indicate in dozens of ways that they have never emerged from their own pasts. Or possibly, even probably, the trouble with the majority of producers is simply profound and unrelieved stupidity—whether the malady from which most of those who steer the theatrical ship be one or all of those things, only a psychoanalyst could discover. But, judging by the kind of stuff they have been tossing on the stage, they would seem to be the victims of all three and of a great many other basic illnesses besides. The word “incredible” flatters such exhibits as “The Stork Is Dead,” “Triplets,” and “The Budget”; in order to describe them accurately, one would have to employ the argot of the gutter. Fortunately, it is not necessary to describe them—they disappear magically: ooze from nowhere, pressed into the light for a moment, and then dissolve again into the nowhere and the nothing. But the few of us who must endure them night after night eventually find ourselves beginning to believe the prophets of impending dramatic doom. And, what is worse, when a “Clear All Wires!” appears, we have to use religious restraint not to go to the other extreme, not to become hysterically enthusiastic.

“SUCCESS STORY,” by John Howard Lawson, places the critic in this predicament. Because it is intelligent, adult, and sincere, he must guard himself lest he appraise it solely by contrast, in which case he would call it perfect. It is far from that. It recounts the rise to wealth and consequent power of Sol Ginsberg, an alert, assertive, aggressive, belligerent boy from New York’s lower East Side, a boy overflowing with self-confidence which pushes him—indeed, makes him plunge headlong into life and affairs; he conquers the latter, but fails tragically in the business of living.

Even when he is but an underpaid underling in the Raymond Merritt Company, “Advertising and Sales Counsel,” he has planned his course, has in fact set his life in a groove. His credo is, “There ain’t no future without money” and “Money is power.” Determined to have both a “future” and power, he concentrates on making money. He is a symbol of that nemesis of current American culture: the man who in order to “succeed” specializes so assiduously that he squeezes all resource from himself, he who in the process of attaining his goal loses the ability to enjoy his attainment or to profit by it in any but a physical way. His kind, when they have retired, wander aimlessly, pathetically about the clubs of our great cities. Sol does not do that: he is still quite young and on the “up-grade” when a bullet fired by a girl he had loved in his childhood and adolescence—and,



LEE MILLER

CLAIRE LUCE, IN "THE GAY DIVORCE"

albeit unconsciously, in his manhood—kills him. But, young as he is, he has begun to realize that money alone can not bring fulfilment, not even satisfaction, that it is a means, not an end.

A few years ago, Lawson wrote “Roger Bloomer” and, somewhat later, “Processional.” They were hailed at the time as startlingly ultramodern—chiefly because of their technique. But they were informed with a passionate sincerity which, in spite of the fact that at times they became hysterical and fanatic, convinced the theatre world that a fine new talent was emerging. After a long hiatus in Hollywood, he has now returned to his first and most ardent love. His early passionate sincerity is not lost, not even diminished. But, in this latest work, his intensity is so great it often defeats itself.

For it tends to make types of the characters, turns them into mere labelled things—Yale man, employer, banker, expensive courtesan. The hero reminds one painfully on divers occasions of a football player practising on dummies: he himself is real, alive, vibrant, strong, but his antagonists are inanimate, dangling things. Not at first; only when Lawson’s obsession—perhaps, a fairer description would be indignant fervour—finds its stride. But that, unfortunately, is early in the play.

Lawson’s fiery, headlong, panting intensity has another baleful effect: it immerses in an atmosphere of propaganda what would otherwise be a finely felt, deeply stirring drama; its fierce determination to “expose” causes the audience to weigh the work and that precludes emotional participation. It should be (Continued on page 88)

A Girl's Life In Paris

MONDAY—Walked into Talbot's on the good firm soles of my feet and came tripping out on my toes. That's what trying on Madame Talbot's new hats did to this working girl. They balance on the bridge of your nose and make you pull in your waist and throw out your chest. Gay and wicked and very, very Louis XV. "Escarpolette," says Madame Talbot, with a snap of those bright little eyes of hers. Note: must look up those eighteenth-century engravings of the girl in the swing and see how the original "escarpolette" bonnet really looked. Madame Talbot says you wear these hats tilted up at the back on a mound of curls, with curls trickling around your ears. Just like Madame Talbot to upset our equilibrium and change our morale in one fell swoop.

Tuesday—Lunched with the Fowlers. Tried to crash the Crémaillère, but the great American hordes blocked the way, so went on down to the Ritz. Pleasantly gay and more room to breathe. Saw Schiaparelli, the Marquise de San Carlos, and Erskine Gwynne.

Wednesday—Contemplate scrapping all my worldly possessions in exchange for Elizabeth Arden's super-luxe twin travelling-cases. With these stocked and packed, a girl could get along without anything else in the world. I adore them, the darlings, especially when they're all buttoned up in their beige suède jackets, just their shiny black leather handles poking through. I adore their white linen linings, all neatly stitched in black, and the complete little dressing-table fitted into the top of one.

Thursday—Argued two solid hours this evening with Marie. Why she should spend two hours to walk two miles to save two sous on a bunch of parsley is just one of those old French customs I shall never understand. Never mind, it gives Pouff a good walk.

Friday—Lunched at the Ritz. Saw the Marquise de San Carlos and Erskine Gwynne (always there). Observe that berets have gone very Scotch tam. Also observe that those who said they wouldn't wear those coy little eye veils do, and that those who said they wouldn't wear dark red finger-nails do, too.

Saturday—Spent the morning at Emile's acquiring the new modernized Greek coiffure. It ought to give just the

right tilt to that new hat Madame Talbot is making me. Guillaume told me that the Comtesse de la Falaise has the most perfect example of this coiffure he knows. Hear she's now showing clothes at Chanel.

Sunday—Lunched with Henri and the de Ferchamps at Fouquet's. Adore all the old boys in their spats and binoculars who congregate there on their way to Longchamp. Madame Martinez de Hoz and Madame Revel were out at the Races in their new Vionnets and Reboux. Can't imagine these two in any other type of clothes. Query: do you express your dressmaker or does your dressmaker express you?

Monday—My new alligator bag arrived—after ten days of waiting. Good-bye to another eight hundred francs. If it lasts three years, like the last one, I can't complain. Stopped in at Alexandrine's to see if there were any new gloves. Immediately squandered the best part of two hundred francs on elbow-length calfskin gauntlets. Madame Alexandrine herself assured me they would wash. They'll last a lifetime, of course. They're the colour of English saddle leather. No, they're the colour of taffy. Anyway, they're superb with my old black suit and reconcile me to that for another month. Mrs. O'Brien tells me that Hattie Carnegie has Schiaparelli's squashy antelope pouch gauntlets and that she will soon have the brand-new Chanut gloves of a spongy woollen fabric, with leather palms. A brilliant idea, I call this.

Tuesday—The Wolcotts, bless them, have invited Stuart and me to dinner and



The new Talbot's
balance on the
bridge of your
nose



With Arden's
Super-luxe
twin travelling-
cases

A girl doesn't
need much else



Berets have gone
Tam o' Shanter

Mama Sup's
draped head
has the
same
forward pitch



Mama (Marie) walks
2 miles to save
2 sous

But it
gives Pouff
a good
walk

Monday:

Walked into Talbot's
on the good firm
soles of my feet and
came tripping out on
my toes. That's what
trying on Madame
Talbot's hats did
to this working girl.

the opening of the new Bourdet play—"La Fleur des Pois." Those who know say it's equal to his "Sexe Faible" and "La Prisonnière," and that Paris, even Paris, will be set by the ears. Jean-Michel Frank has done the settings, Mainbocher is dressing three acts, and Lanvin the fourth, I hear, all in spring clothes, by the way, which will give us a slant on what we'll be wearing next year.

Wednesday—Lunched at the Quirinal. Mrs. Fellowes was having lunch with Pirandello. Vera Borea was there, also Reynaldo de Luza. Walked back to Mainbocher's with Bijie de Wardener, who had a rendezvous to show Beatrice Lillie clothes. She ordered the pleated black satin evening dress that the whole town adores, and that black-and-white striped Florentine-Church looking evening dress, which will touch off her staccato style. She picked out half a dozen things.

Thursday—Missed the Reboux showing last Friday, so stopped in to-day to see their new squashed Robin-Hood line. Ran into Lillian Fischer, who was buying one of black felt and green cloth for Lilly Dache. Very typical, and one of the best. I seem to see a new trend all around town—those of Reboux with squashed crowns and projecting brims, Maria Guy's draped beret with the flat, forward slant (Lilly Dache has this, too), and every conceivable kind of beret with the fulness taking a forward pitch.

Friday—Lunched at the Ritz. Saw Schiaparelli, the Marquise de San Carlos, and Erskine Gwynne. Had nails done at Antoine's. Let them run the varnish down to the tips and then had them take it

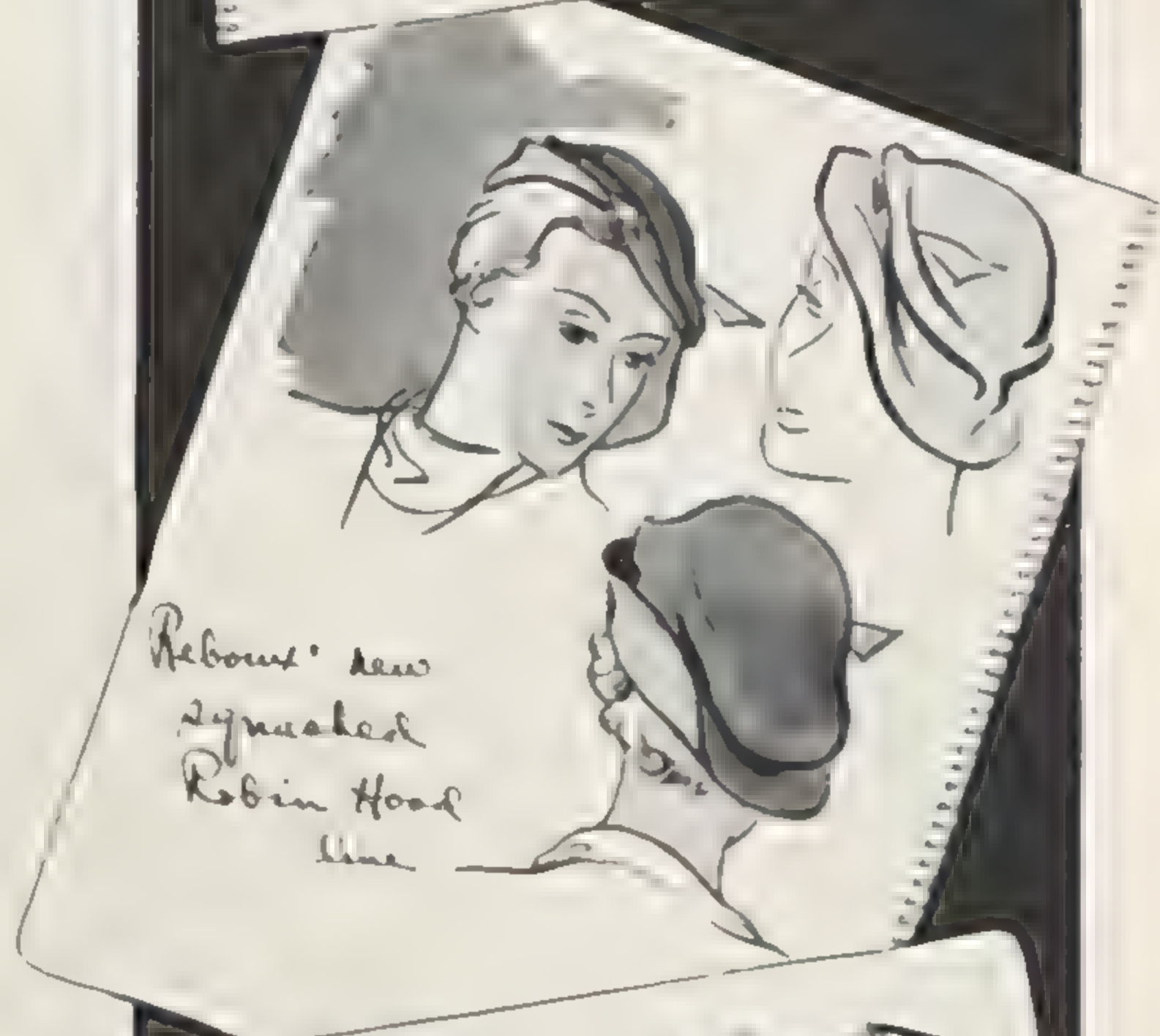
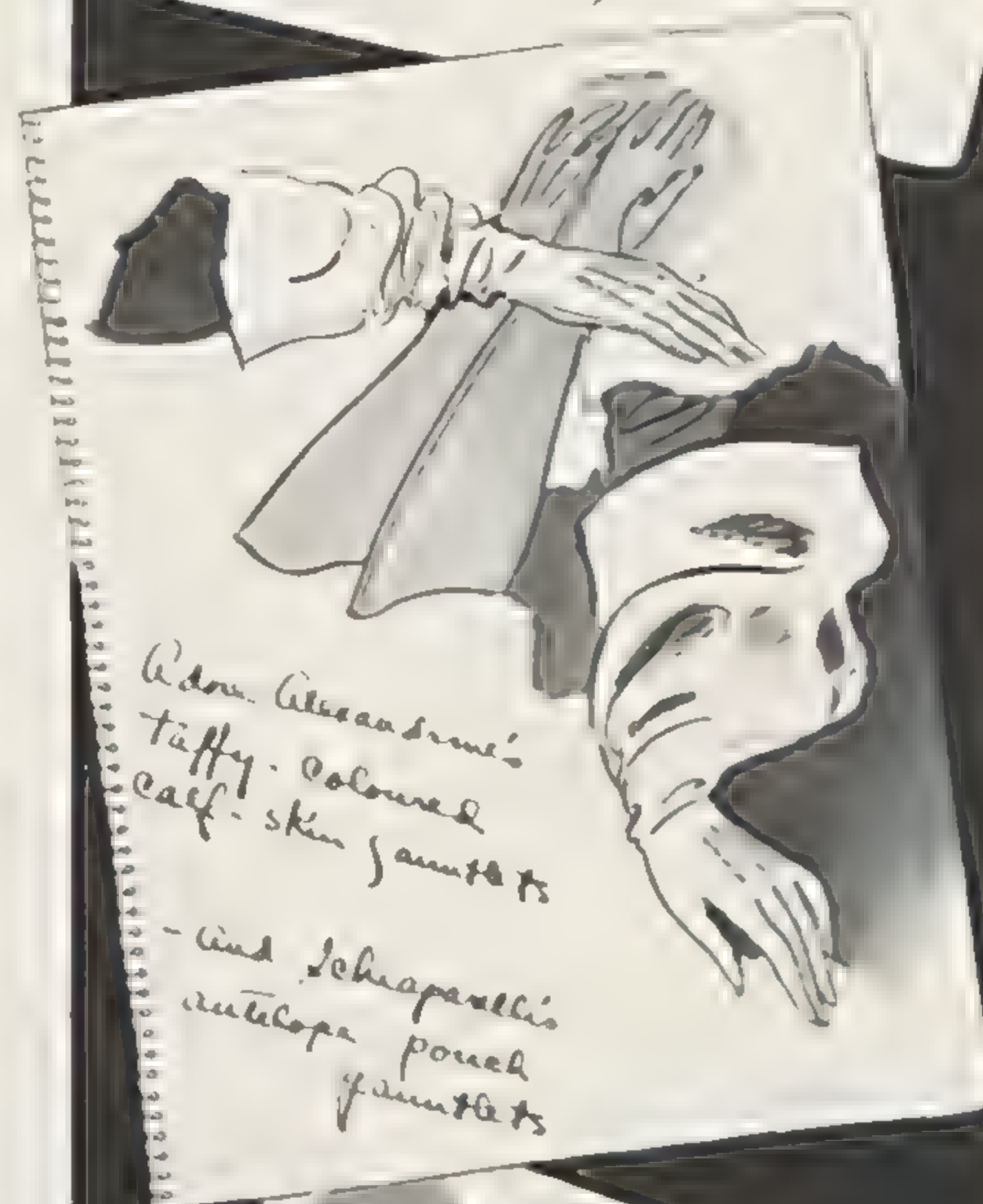
off again. Too much like claws. Went into Schiaparelli's to-day, took out a cigarette, at which Madame Toulgouat cocked a small pistol. I said, "No smoking allowed?" Whereupon she pulled the trigger and lighted my cigarette with the flame that jutted out. You get these pistols at a little shop on the boulevards for fifty francs, she said.

Saturday—Paid up gas, telephone, electricity, and the concierge. Had Marie stock up on port, sherry, fine, wood, and briquettes. Had a mob coming to dinner, so went into that little shop on the rue Cambon for flowers, lost my head, and had armfuls sent home. Marie gave us the best soufflé of her life. Think it should be always flavoured with Grand Marnier. Went to the new Ciné-Opéra to see the new movie, "Allo Berlin—Voici Paris." Then went on to Brick Top's, which, thank goodness, is open again.

Sunday—Drove out to Ermenonville to the Ermitage for lunch—two roadsters of us. Whatever happens in this world, *nothing* must destroy that château life—those glassy pools, those misty parks, that breathless quiet. Drove around by Chantilly on the way home, to have cocktails with the Carl Ericksons. It's grand to have them back; they've been in America long enough.

Monday—Hellstern seems to have caught the Velvet-in-Everything fever. He's showing velvet evening pumps. Hellstern says, and I'm inclined to agree with him, that three-eyelet and four-eyelet Oxfords are replacing the high-cut pump for day. What I do like about velvet is black velvet bathing-suit straps on white piqué dresses, which, via the Riviera, ought to reach Palm Beach. I hope Palm Beach will like the Hermès sailor-kit beach bag. (Altman has this.) Heard that every one at Biarritz had gone back to the old-fashioned slave bracelet, four or five on one arm in different colours—silver, yellow-gold, red-gold, and oxydized. Bracelets were the only jewellery worn, and a uniform—both in and out of the water.

Tuesday—Went out to Señor Beltran y Massés' house to see the portrait he's just finished of Joan Crawford and Doug Fairbanks, junior. Joan was done in a black Hattie Carnegie dress with a little white lace bolero, and Doug in a mess jacket. (Continued on page 92)



GIVE HER FURS



- Long, flat stoles are back in fashion. The one above, of sable, is lined with ermine and trimmed with little tails; Bendel. Maria Guy's black velvet beret would be a charming gift, and so would the square black suede bag; Bendel
- The snowy little ermine cape (right) looks like Christmas; from Gunther. Black velvet gloves; Bergdorf Goodman



- If you want to make a coup—give her a muff. The black Persian lamb one, above, has bands of white ermine outlining the openings at each end and manages to look both old-fashioned and modern. It comes from Hattie Carnegie
- It would be amusing to give a muff in an old-fashioned muff box like this one, above, from Jessie Leach Rector





• Give her mink, if you want to make a regal gesture. The cape at the left is enchanting for day or evening and with almost any costume. And with a flat mink muff, it's twice as nice; Gunther. The pull-on beige suède gloves are a gift that every one loves; Fownes. And Maria Guy's cap-like hat of brown velveteen would be welcome; Bendel

• Add a separate bolero of black Persian lamb (like the one at the right) to a simple coat or woollen dress, and you'll have a chic costume. Or give it as a gift, and you'll have undying gratitude. The barrel-shaped muff to match is both enormous and enormously chic. Maria Guy designed the black velvet hat with one-sided height. All from Jay-Thorpe



GERLACH

Triumvirate of feminine gifts—gloves, bag, and furs! The flat, circular muff at the left, of shaded brown Persian lamb, slips over the arm. The bag of dark brown suède has a silver mounting. Both from Hattie Carnegie. The brown wool gloves with leather palms promise to have a great vogue; Steinberger gloves from Bergdorf Goodman



STEINER, NYHOLM

Put your Christmas problems in a bag

Directly above: Molyneux's bag of chamois coloured pig-skin; Bergdorf Goodman. Centre, top: Schiaparelli's wine suède bag; Nelson-Hickson

Second from top, centre row: pouch of brown suède; Hattie Carnegie. Centre bag in row: of lizard; black enamel compact as clasp; Miss Penn

Centre row, fourth from top: bright green felt; silver clasp; Hattie Carnegie. Centre row, bottom: black suède boat bag; Talon slide; Jay-Thorpe

At the upper right is Vionnet's brown suède bag, cut on the bias; from Jay-Thorpe. Lower right: grège suède bag; metal clasps; Hattie Carnegie



In the photograph above are five good answers to the question of the "little gift" that looms large on every Christmas list and must be acquired at not too great an expenditure. Reading from the top down, we have the Primrose House new loose powder and compact rouge vanity; a smart powder-case, which is made in a variety of good colours, from Bendel; Lucien Lelong's "Suzette" case, with loose powder sifted through a mesh; Yardley's new powder-and-rouge compact in gold metal; and a little jewel of a comb from Jay-Thorpe, either dark or light, fitted into a case and adorned with an amusing motif that looks like jade or carnelian, according to its colour

Presenting beauty for Christmas

The amusing new perfume bottle that is shown below is Lalique's idea of what a cactus would look like in glass; from A. N. Khouri. The metal-capped flask of Lenthéric's "Forêt Vierge" perfume fits into a leather travelling-case; from the Lenthéric Salon. Prince Matchabelli's very modern atomizer, which is shown at the lower left, works on the siphon principle and is equipped with little refills

Compact and extremely smart is the travelling atomizer-case from Elizabeth Arden (to be had from her salons) that appears at the right, below. This allows for two bottles of perfume and a removable atomizer top in a slim leather case in six different shades. The metal fish (shown at the lower right) is a dish to hold your soap. It sits on the side of the tub and is fun for modern bathrooms. It is from Au Bain



CHRISTMAS PRESENTS

from the hands of artists



IN AN age when you can buy the unique on every street corner and good taste comes by the gross, one yearns at times for the old artisan days, when, if you wanted to give a gift, you called in a Michelangelo or ran around the corner to a goldsmith named Cellini. But we are scared of our artists. We have fantastic notions of their prices and feel with unaccountable shyness that one should have at least a town hall to offer before talking business with them. There are no gigantic murals to be painted this year. Bankers are not asking to be painted signing cheque-books, nor are débutantes standing for full-length portraits at the expense of their proud papas. Artists of all kinds and degrees are frankly interested in small commissions.

Leon Kroll will do portrait sketches, like that of Miss Ellen Day Hale, for from two to three hundred dollars. Abram Poole is doing Christmas portraits, small, for about two hundred and fifty dollars. Victor White is taking time off from his murals to specialize in children, at about two hundred and fifty dollars. The sculptors are amusing themselves

Above, a mirror painted in vivid ultramarine-blue and gold with snow-white doves, like a sentimental Valentine, by the well-known portrait-painter, Virginia Keep Clark. Right: a mahogany table inlaid with ebony, designed by George Biddle for Mrs. Samuel Lewisohn. Beyond: smoky black glass, trellised in white, by Maurice Heaton, who produces interesting hand-made glass from his kiln in a barn near the Hudson

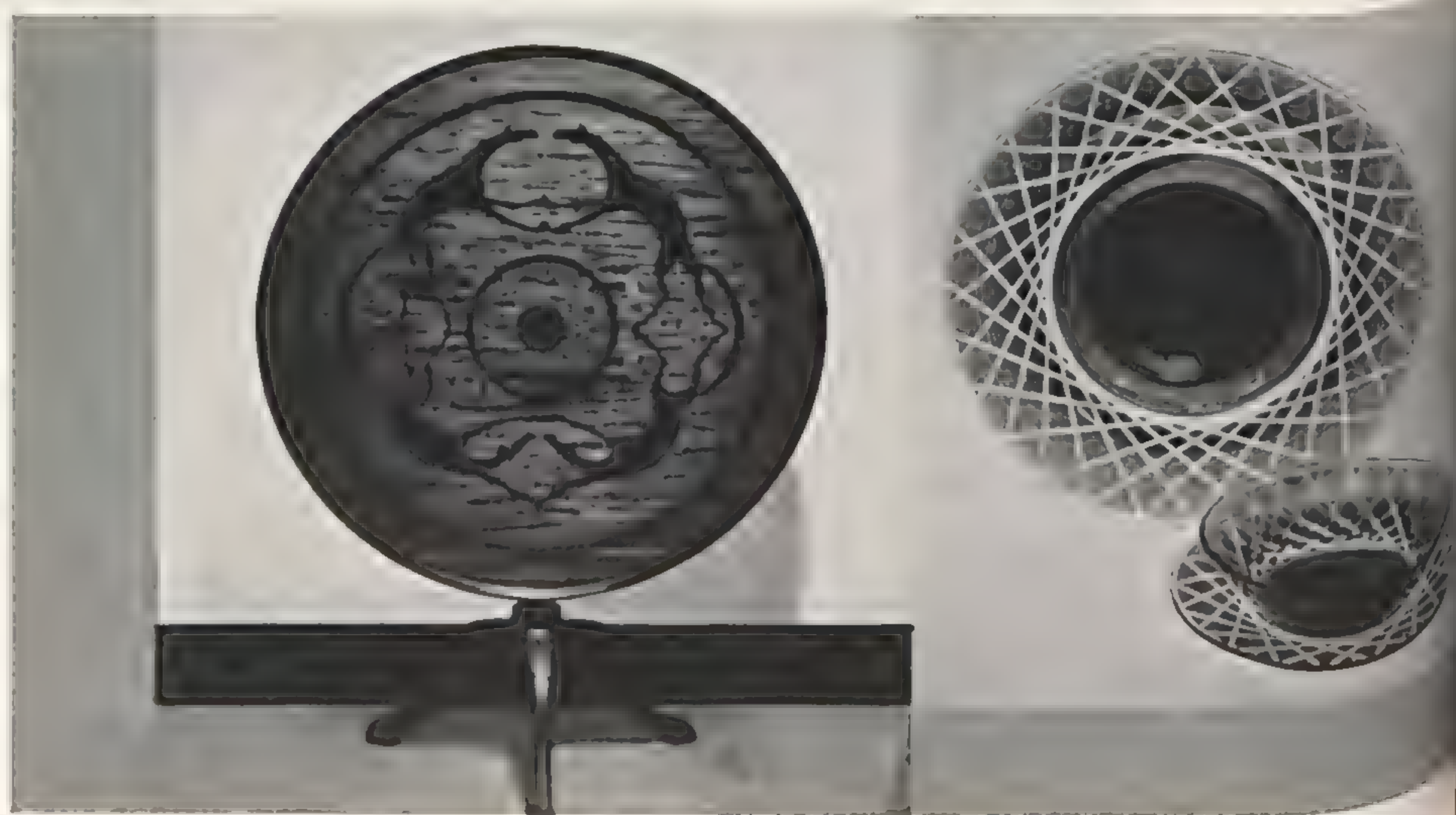
in all sorts of new fields. William Zorach has carved a delightful bread-board and a salad knife and fork, and would do so again as a commission. Robert Laurent has made a cigarette box. Charles Sheeler, whose drawings and photographs are equally well known, is interested in doing drawings of country places. He charges about five hundred dollars. George Biddle has made designs for tables, which can be carried out by cabinetmakers.

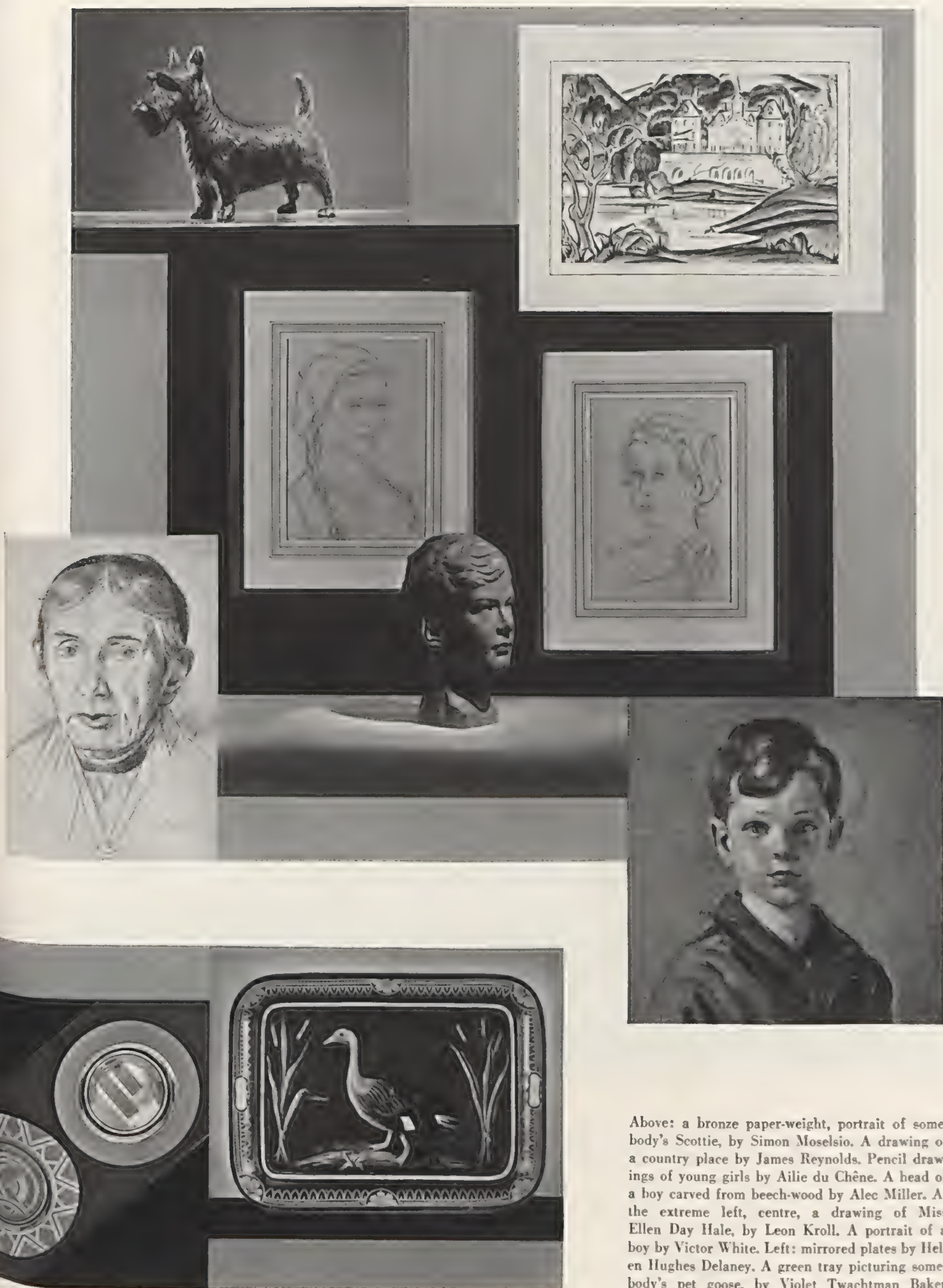
That versatile stage designer, James Reynolds, is painting little desk screens designed to stand on a desk, in a window, and protect letter writing from the draught—an eighteenth-century notion. Virginia Keep Clark has turned her talent to painting on mirrors. She charges, for such a one as we show on this page, two feet by two and a half feet, about fifty dollars. Up in the Hudson region in a picturesque old barn near West Nyack, Maurice Heaton makes very interesting hand-made glass. He charges in the neighbourhood of four dollars a plate. Helen Hughes Delaney is making mirrored, sand-blasted plates, enamelled on the back and then fired to prevent chipping. Those that we are showing are of either silver or gold.

Many of the best artists in the country are doing Christmas cards, each a little work of art well worth framing and preserving for life. In The Downtown Gallery on West Thirteenth Street, you can

see the work of many of these artists, saved from last Christmas. The prices depend on the manner in which the work is done. If the artist is asked merely to make an India-ink drawing, the price ranges from \$50 to \$100. If it is to be an original lithograph, etching, or woodcut, entirely executed by the artist, and each signed, the price averages \$300. Kuniyoshi, Marguerite Zorach, Peggy Bacon, Alexander Brook, Anne Goldthwaite, Charles Locke, Charles Sheeler, Stefan Hirsch are among those who can be reached through The Downtown Galleries. Mabel Dwight, Helen West Keller, and Thomas Nason may be reached through the Weyhe Galleries.

Simon Moselsio specializes in little bronzes, often the portraits of pet animals. He charges about \$200 for special orders, but one can buy the little bronzes that he does in his spare time for much less. Violet Twachtman Baker, the daughter of the great landscape-painter, John Twachtman, paints with a charming evanescent quality. She has done scenes on the wall of a young girl's room of that girl's own convent days in France. She has done kennel signs. She has painted a very amusing screen for a big farmhouse, depicting on its panels all the activities of the farm. And she does very attractive tin trays, like the one illustrated on the opposite page, which has somebody's pet goose strutting across it.





Above: a bronze paper-weight, portrait of somebody's Scottie, by Simon Moselsio. A drawing of a country place by James Reynolds. Pencil drawings of young girls by Ailie du Chêne. A head of a boy carved from beech-wood by Alec Miller. At the extreme left, centre, a drawing of Miss Ellen Day Hale, by Leon Kroll. A portrait of a boy by Victor White. Left: mirrored plates by Helen Hughes Delaney. A green tray picturing somebody's pet goose, by Violet Twachtman Baker



FORBATH AND RÉJANE

FOR PURCHASING DIRECTIONS, SEE OPPOSITE PAGE

I-Smart Economies for Evening

You can take fur or leave it alone—on your new evening wrap. Very good white fox ties about the throat on this transparent velvet wrap, the sleeves are pictorial, but not too pictorial, the body hangs straight to your ankles and spells warmth, as well as chic; \$69.75

Wear this important, Lyons type velvet coat untrimmed, or add your own fur scarf or cape. Thus you have a double-duty arrangement. The little stand-up collar forms revers, and the sleeves have fulness in back, extending from the shoulders; in black, \$45; in colours, \$49.75

Vogue's Portfolio of Smart Economies



IF YOU know where to go and what to look for, it is still possible to dress smartly on a reduced income. And Vogue has been searching the shops with this thought in mind. Nothing has been admitted to these pages that is not a sound value and chic in every detail of its design.

We stop and ask: Just how is that going to combine with other things and fit into current colour schemes? What accessories should be worn with it to net it the greatest glory? Can you ring changes on it, and how? In short, we believe that true economy means seeing things in the whole—not just picking isolated bargains here and there.

Take the evening coat situation. You will probably be getting only one evening coat this winter. You'll expect a lot of that coat. You'll expect it to be chic, important, and warm, and—what's more—you'll expect it to go with all of your evening dresses. We think the two coats on the opposite page will fill the bill. One has fur, the other has none—and the latter we picked purposely so you could wear any separate fur piece you may own—silver fox, ermine, or mink. A nice colour to choose for the first would be deep red. With that, you could wear a red dress to match, a white one, one of the new greys, or pink. If you want to play very safe, black is unbeatable and goes with everything. Sapphire-blue is almost as safe as black, and can be worn over white, pale blue, red, or pink gowns. If you want to do the unusual—take the second coat in grey, and wear it with a violet

dress, a deep prune, deep blue, or strange red.

And now let's jump to afternoon clothes—as we do on page 71. To net the most glory out of that lamé-topped, uncut velvet-skirted dress (and you know how flattering lamé is at the candle-lit tea-hour), you should wear with it little velvet gloves and one of those tiny semi-evening hats of velvet, crispy net, or ciré. We had in mind the girl who dashes straight from her office to tea or cocktails or dinner, when we picked the second dress. When you get where you're going, you take off the long-sleeved, high-necked, buttoned-down-the-back top that you wear in the office, and, lo and behold, you have a guimpe dinner-dress. To get the most out of this dress, do have another guimpe made, of lace or silk organdie. And do have two hats to go with it—a day hat and a semi-evening one. If you decide upon the third dress—say in green or grey with contrasting brown satin touches, don't fail to repeat the brown note in your accessories.

Among those gay wool dresses on page 70, we beg you to look twice at the third one—the rather formal afternoon dress, shown here with a brown satin top and grey wool skirt. Here is the perfect dress for your new grey coat. Here is a grand opportunity to wear the new grey gloves (but beige, not grey stockings). And to make the ensemble ideal, finish with a brown hat and brown shoes. This is very smart with a brown coat, too; in which case, it would be more fun to have a grey hat.

On page 72, there are three cape dresses for evening with almost unlimited possibilities in the way of being transformed. Suppose you choose the first in red. Wear red slippers and a bag to match and very few jewels, and you have an informal dinner outfit. To lift it into the *grande tenue* class, leave off the cape, wear your best diamond clips on the décolletage, your young man's gardenias, silver slippers and bag. A third rôle could be developed by having made a little beaded or paillette jacket to take the place of the cape. Almost the same sort of transformation stunts could be worked with the other two dresses. In fact, we bank more and more on tricks of transformation.

How to purchase

All of the models shown in this Economy Portfolio—those on the opposite page, as well as on the ensuing three pages—may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we shall be glad to give you an address in your locality where they are available. Be sure to state exactly which model you are interested in and enclose a stamped, addressed envelope. If you live in a small town, give us the name of the nearest shopping centre



FOR PURCHASING DIRECTIONS, SEE PAGE 67

III-Smart Economists in Woollens

You wear a wool dress, this year, just as you've worn silk crêpe dresses in other years—all day long and practically any place. The one above is of very soft rabbit's-hair knitted wool, with raglan sleeves and a bow at the round neck-line. It's perfect under your coat, in soft lacquer-red. Also in other bright colours; \$15.75

This is one of those convenient dresses that are equally smart in and out of town. The skirt, the scarf, and the epaulets are all of Angora knitted plaid, with an Angora wool jumper to match the brightest shade. It is made in green with a green-and-red plaid, and in various other effective combinations. It costs \$19.75

Wool can have a formal look, too. The dress above is an example, with the soft wool lower section and its top of rough satin. The deep armholes, full sleeves, high neck-line, and use of contrasting colours are all good points. It's especially smart of Meyer's grey rabbit's wool with a brown top, or two shades of blue; \$29.75

Here is a new way of introducing contrast, in another town-and-country dress. The dress itself is of soft woollen, with sleeves of a plaid lace knit—very new and very chic. The high, buttoned neck is unusually becoming, and the colours are young and gay, with a wide variety from which to choose. The price is \$19.75



FOR PURCHASING DIRECTIONS, SEE PAGE 69

IV-Smart Economists for Bridge

One of those betwixt-and-between dresses that are endlessly useful—formal enough for simple evening wear, and not too formal for afternoon. There's a bright and shining lamé top with a chic small design, and a skirt of Wollman's Tamara, a new uncut velvet. This may be had in various colour combinations; \$39.75

The two ladies in the centre of the sketch are wearing one and the same dress. It is a model that leads a double life, for, as you see it at the left, it is a simple dinner-dress of silk crêpe with a charming guimpe of pleated white marquisette, made entirely separately and easily cleaned. The price of the ensemble is \$29.75

The second view of the centre costume shows the dress worn with the little puffed-sleeved jacket, made of the same silk crêpe and buttoned trimly up the back. Worn this way, your best friend wouldn't recognize the first version, and you have a perfect dress for afternoons or any daytime occasion; various colours; \$29.75

Here is a dress that flatters its wearer by its soft lines and distinguished cut. It is of Roessel's Scarpa crêpe, with sleeves shirred into the shoulders and an inserted girdle of darker satin to match the cowl neck-line—lovely for bridge or for luncheons or teas. In such chic combinations as green with brown satin; \$29.75



FORBATH AND RÉJANE

FOR PURCHASING DIRECTIONS, SEE PAGE 61

V-Smart Economiss after Dark

This dress is beautifully cut to flatter the figure, with its snug, high waist-line and soft fulness over the bust. The little cape is trimmed with kolinsky, and you can leave it off when you want to be very formal. The fabric is Nordlinger's heavy sheer silk crêpe, in black, white, and various colours; \$49.75

Equally good for the young and the not-so-young is this dress with fringe forming a cape that falls in a deep V in the back and does kind things to the figure. Made of a novelty heavy sheer silk crêpe, it is perfect for the indispensable black dress, but charming, too, in colours; \$29.75

You wear the buttoned cape on this dress for informal evenings, and remove it for formal ones. The dress, of Haas's heavy sheer silk crêpe, is beautifully cut, with a deep V décolletage, pleats at the back of the skirt, and jewelled flowers on the gir-
dle. In black and various colours; \$29.75

SHOP-HOUND

Tips on the shop market

JUST to lighten the burden of mankind, the Mirakel Optical Company has now come forth with sports binoculars that are not a great deal larger than regular eyeglasses. They weigh only 2½ ounces, stand about 1 inch in height, and can be carried in a vest pocket or tiny evening bag (if you put them to opera-glass use). That, to my way of thinking, is progress; for no one likes better than I to see all that's going on in detail, and no one likes less than I to lug around heavy things. The lenses of these miniature glasses are something very special; they afford the tremendously wide field of 250 yards at 1000 yards' distance, and they have a relative brightness 81. Besides all of which they come in the niftiest little cases of genuine pigskin, English suède, or black morocco, fastened with a Talonette slide fastener. Any of my friends puzzling over what to give me on December twenty-fifth, I'll take this, thank you. Less than \$14 is what it costs, at Ovington's, on Fifth Avenue.

- My loftiest compliments this fortnight go to some finger-bowls at Olivette Falls, Inc.—the most de luxe finale to a dinner I can imagine. Lovely white bowls and plates of that glass called opaline, dotted with minute gold stars and rimmed round with a narrow edge of gold. You could use them with huge success, too, for serving jellied consommé; or you could give them away—come Christmas or your dearest friend's wedding—if you could bear to part with them.

- A very soothing piece of information to drift this way concerns a shoe—an altogether new shoe that acts like a cradle for your foot. In my own, unscientific, one-syllable words, the story of the cradle goes like this: but, first, will you be so kind as to take the shoe in your hand, turn it upside down, and look at its sole and shank. That shank (which is the part that goes under your arch, in case you're vague about it) is

- Shop-Hound practically spends her life snooping about the New York shops. If you should need information or advice, write to Vogue's Shop-Hound, at 420 Lexington Avenue, New York City, and please enclose a stamped envelope



HOYNINGEN-HUENÉ, PARIS

ROSE DESCAT HAT FROM KNOX

about the narrowest you've ever seen, is it not? But if you will examine further, you will see that this very narrow shank has been extended up invisibly on the inside of the shoe so that it forms almost a perfect cradle for your arch. Just what that cradle means in comfort is unbelievable; it holds the foot firmly in place, it helps to distribute your weight with absolute evenness when you walk, and it makes possible a really trim, exceptionally chic appearance all the while you're getting solid comfort. These phenomenal shoes—called *Fashioneese*—may be had in very smart sports, walking, afternoon, and evening models for the price of around \$13. At Altman's.

- At Piping Rock lately, practically every chic woman wore either a plain beret yanked over one eye or a brimmed hat—the brim sitting straight-as-a-die or dipping gloriously in the Amazon manner. Of the latter type, you'll find innumerable beauties at Knox: the wine-red felt worn by the lady in the Jane Régné suit above is one luscious example; the "Voyageur," of felt with a shallow tucked crown and nice brim, is another; the "Vagabond"—at half the price—is still a third. And by the time these pages dazzle your eyes, a whole regiment of Robin Hood hats will also be ready at Knox—gay, rakish models with brims turned down over the eyes in front and up sharply in back, where a feather tosses adventurously.

- Under the protectorate of Her Royal Highness the Archduchess Isabella of Budapest, the starving artists of Hungary have been making amusing wooden toy animals, which have come to this country in time for Christmas. These gay little animals, designed and painted by genius, contort (Continued on page 106)

COUTURIER DESIGNS



For pure, unadulterated, 14-karat chic, this town ensemble, No. 207, is of an exceptionally high order. White jersey—and jersey is no longer exclusively a sports fabric—is used for the top of the dress, and woollen forms the skirt section and the jacket with wide, wide shoulders. You won't overlook that throttled neck-line and the shoulder buttons. Designed for sizes 14 to 20; 32 to 38



The babyish collar of mink, the epaulet shoulders that make you look like a dashing guardsman, the slender chassis, the knee length, the dull velvet fabric—there, in short, are five convincing arguments for wanting this evening wrap, No. 209. It's a coat not only to make a chic entrance in, but a coat to keep warm in, too, when you motor across country to a party. Designed for sizes 32 to 40

There's almost convent-like severity to the bodice of this beige woollen dress, No. 210. It is built close to the neck, draped at the waist, and drawn towards the back, where it meets under the tied ends of the contrasting velveteen shoulder bands. A row of buttons down the centre of the back only adds to its modest effect. The trim cuffs are of velveteen. Designed for sizes 14 to 20; 32 to 38



Sleeve tricks again (below)—and probably the most dramatic ones you've seen this season. They jut out in picturesque fashion from a square neck-line, for they're cut in one with the side sections of the bodice. A very dull and very light broadcloth or the glorious Bagheera is the fabric for this dinner-dress, No. 205, and clips are the only ornament. Designed for sizes 14 to 20; 32 to 38

Something terribly new is the "cocoon" effect at night—the effect of being all wrapped up and swathed around in filmy tulle. Below you see the idea at its best—a dress of tulle with crisscrossing velvet, both in front and in back, and a glamorous scarf of velvet and fur, which you bind around your shoulders or leave off, as you wish. This ensemble is No. 208. Designed for sizes 32 to 40



205



208



206

Grey velveteen, one of the most suave colours of the year, is topped with black satin in this interesting ensemble 206, for formal afternoon wear. The satin, on the bias, is draped close to the neck and tucked into a built-up skirt, and a satin sash ties below the waist-line, at the left side. The little grey velveteen bolero, extremely new in cut, fastens with two buttons. Designed for sizes 32 to 40

FOR THE BACK VIEWS, SEE PAGE 69



Designs for practical dressmaking

• **FROCK No. 6183**—The new throttled neck, distended shoulders, and rib-moulding waist-line in a dress of velvet. Designed for sizes 14 to 20 or 32 to 38

• **FROCK No. 6182**—A light top and sleeves surmount this heavy silk crêpe "Easy-to-Make" dress; girdle at a low or normal waist-line. Designed for sizes 32 to 40

• **FROCK No. 6179**—Here is the new dropped or moyen-âge waist-line, under a shaped band, on a dress of pebble silk crêpe and velvet. Designed for sizes 32 to 42

• **FROCK No. 6174**—Lace adds its glamour to the yoke and interesting sleeves of this canton crêpe dress with a crossed belt. Designed for sizes 14 to 20; 32 to 38

• **FROCK No. 6181**—A guimpe of plaid wool gives a peasant-like charm to this "Easy-to-Make" dress of plain wool. The sleeves have elastic. Designed for sizes 32 to 40

• **FROCK No. 6175**—This jersey dress has wide sleeves that button from neck to wrist. There is a yoke in front and back. Designed for sizes 12 to 20; 30 to 38

**Back views are
shown on page 86**

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 110

CELERY SOUP

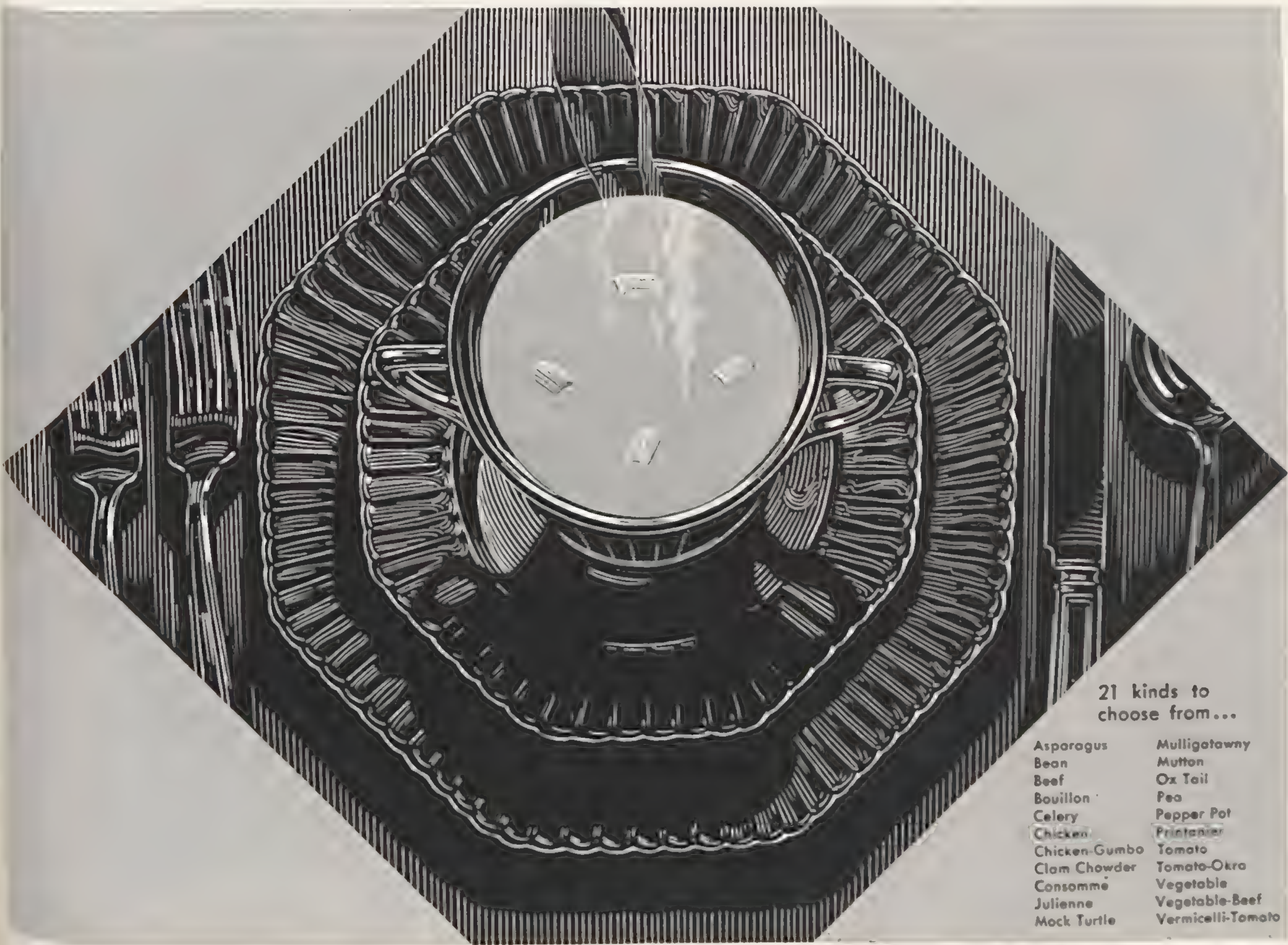
worthy of the perfect hostess!

At the table where Quality implies not alone the best of food, but also the utmost nicety and skill in the art of fine cooking, Campbell's French chefs find instant appreciation. Versatility is a prime requisite of the great soup chef. And in all the varying phases of their soup-making, the Campbell chefs reveal themselves no more delightfully than in their Celery Soup.

LOOK FOR THE
RED-AND-WHITE LABEL



For Celery Soup requires, above all, the complete capture of the charm and delicacy of this snow-white temptation to the appetite. Campbell's retain it in all its appealing, refreshing goodness. The flavor and nourishment are enriched by golden creamery butter. And the seasoning is perfection. The hostess often chooses to serve it as Cream of Celery, according to the easy directions on the label.



21 kinds to
choose from...

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consomme	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tomato

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

GO BACK TO YOUR KNITTING

For winter sports chic



THE rage for hand-knit things goes on and on. If you laid away your knitting-needles during the lazy summer, it's high time you routed them out again, and, just for practice, you might start on this scarf-and-cap set and then proceed to the extraordinarily chic sweater you see below. The directions are all mapped out herewith.

Cap and Scarf: The materials required for this attractive sports cap and scarf are 2 balls of Bear Brand or Bucilla 3-fold Cassimere Yarn (or 3-fold Saxony); 2 pairs of Bucilla celluloid knitting-needles, Nos. 2 and 1, 10 inches long; and 1 Bucilla celluloid crochet-hook No. 2. There are 4 patterns to 13¼ inches; 7 rows to 1 inch.

For the scarf, beginning at inner edge, cast on 156 stitches on No. 2 (the coarser) needles. First pattern row: knit 2 stitches (selvage), * yarn over right-hand needle, slip 1 stitch, knit 1 stitch, pass the slipped stitch over the knitted, repeat from * to within 2 stitches of end, knit the last 2 stitches plain (selvage). Second pattern row: purl the 2 selvage stitches, * over, purl the next 2 stitches together (the knitted stitch and the next "over"); repeat from * to within 2 stitches of end, purl the last 2 stitches separately. These 2 rows make the "faggoting stitch," which pattern is used for the entire scarf. Work the first 7 rows even. * Increase on second stitch from each end in next row; work 7 rows even, working the first and the last 3 stitches plain; increase 1 stitch at each end in next row; work 7 rows even, working the first and the last 2 stitches plain (thus working a new faggoting stitch of the 2 increased stitches at each end). Repeat

from * (increasing at both ends in every eighth row) until scarf measures about 8 inches in width; bind off loosely. Work a row of single crochet on ends of scarf and, beginning at inner edge, sew ends together for 4 inches, leaving points free at centre of back, as shown in illustration.

To make the cap, cast on 144 stitches on the fine needles, knit firmly 6 rows (3 ridges) in garter stitch, for border, then work in faggoting stitch as on scarf; decrease 1 stitch at both ends every fourth row, 3 times, and, in every other row, 8 times (122 stitches left on needle); bind off 2 stitches at beginning of each of the next 16 rows, which leaves 90 stitches on needle; this is the folding line of the cap. Cast on 2 stitches at beginning of each of the next 16 rows; work 1 row even; bind off 6 stitches at beginning of every row until 26 stitches remain; bind off all stitches. Beginning at the garter-stitch border, and working from wrong side, baste the curved ends of work together to folding line, making 2 small pleats on each end when basting, so that the cap shapes nicely to the back of the head; sew seam together neatly. Beginning at

folding line and working from wrong side of turn-back, baste ends of turn-back together, row for row, and sew. Tack top of cap together at folding line, gathering the cap and turn-back at front so that cap will fit to head and so that the turn-back will drape nicely, as shown in the illustration. Finish edge of the turn-back with a row of single crochet. A soft elastic may be tacked on the inner side of the border around head, to adjust the head-size.

Sweater-blouse: To make the chic sweater-blouse shown on the young lady in the photograph below, the following materials are needed: for size 16, 2 balls of Bear Brand or Bucilla Cassimere or Spanish Yarn; 1 ball each of dark blue and light blue French Zephyr; 1 pair of Bucilla steel knitting-needles No. 1, 14 inches long; and 1 Bucilla steel crochet-hook No. 5, 5 inches long. There are 10 rows to 1 inch.

For the back, cast on 129 stitches for lower edge. First row: knit 14, * yarn over right-hand needle ("over"), knit the next 2 stitches together, knit 8 stitches; repeat (Continued on page 90)



HOYNINGER-HUENÉ, PARIS

Film on teeth is dangerous!

Just look at film under the microscope

Queer germs live on your teeth. Science links them to tooth decay, gum disorders and many other troubles. Germs are glued to teeth by an ever-forming film.



This is what the scientist finds when he analyzes film on teeth

- 1 A species of *Lactobacilli* now held responsible for tooth decay by many scientists.
- 2 A species of *Streptococcus Pyogenes* that may get into the blood through the tissues and cause serious infection.

YOU don't need a microscope to pick out film-stained teeth. The naked eye can't miss them for film is ugly and disgusting.

But where the naked eye sees ugliness the microscope sees danger. Magnify film 1000 times and you will see living germs of many kinds. Look especially at those rod-shaped ones in pairs and groups—*Lactobacilli* is their scientific Latin name.

Destroyers of lovely teeth

Lactobacilli are the "germs of tooth decay." They feed on the particles of food that cling to the teeth. They give off lactic acid that dissolves the tooth enamel, then devours the part beneath. Finally the nerve is reached causing abscesses and often serious infection.

Lactobacilli appear in countless numbers. In fact, the film scraped

from a single tooth may easily contain millions of living organisms. The only way science accepts of removing germs from teeth is to remove the protective film-coat in which they live and multiply. Film clings stubbornly. It defies all ordinary ways of brushing. That's why Pepsodent laboratories have always centered their attention on the film removing properties of their tooth-

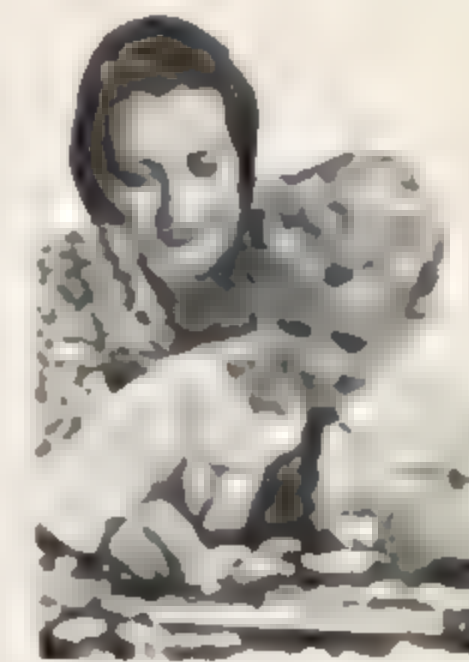
paste. Now these scientific laboratories have developed a new and revolutionary material for removing ugly, stubborn film.

It is radically different from any found in other toothpastes, different in composition and in action.

Some toothpastes remove with materials so hard that they scratch the enamel. But the new material in Pepsodent is *soft*—twice as soft as the material commonly used in dentifrices. What's more, it shows extraordinary power in removing film and giving brilliant polish.

This new cleansing and polishing material is contained in Pepsodent *exclusively*. Remember that when you are tempted to pinch pennies on cheap, half-priced toothpastes.

FREE Amos 'n' Andy or Goldberg Jig-saw Puzzles



HERE are two great gifts for radio admirers of Amos 'n' Andy and the Goldbergs.

Each jig-saw puzzle contains 60 pieces, is printed on heavy board and brightly illustrated in colors. To get one simply write name and address on the inside of

an empty Pepsodent Toothpaste or Pepsodent Antiseptic box and mail it with coupon below. Send one empty box for each puzzle and be sure to name the one you want.

-----USE THIS COUPON-----
 PEPSODENT COMPANY, Box 1711
 919 N. Michigan Avenue, Chicago
 I enclose empty Pepsodent box for Jig-saw
 Puzzle of ☐ Amos 'n' Andy ☐ Goldbergs.
 Name.....
 Street.....
 City..... State.....

USE PEPSODENT TWICE A DAY—SEE YOUR DENTIST TWICE A YEAR



At all times and in all places

Through sheer necessity and feminine desire "4711" Genuine Eau de Cologne is wherever discriminating women are.

On the Continent, or elsewhere in the smart gathering places of the world . . . these women have adopted this Continental manner of maintaining immaculate personal grooming at all times . . . with "4711" Genuine Eau de Cologne.

They demand it for an infinite number of intimate tasks throughout the day and evening. During and after exhaustingsports, a few dashes on face and forehead . . . on hands and inhaled . . . banish fatigue, revive, refresh . . . and keep you fit.

For shopping and other tiresome work in town . . . a bit of "4711" Genuine Eau de Cologne will enable you to keep going without visible signs or feelings of fatigue.

During the most strenuous evening a touch or two on the temples will insure an irreproachable toilet. Added to the basin or bath it creates a luxurious sense of cleanliness and natural fragrance.

Men realize this is not a perfume . . . that it leaves no tell-tale scents . . . so they use it after bathing and shaving . . . during the day as a real refreshant and "pick-up."

*Look for the Blue and Gold Label on all "4711" Toiletries
World famous . . . accepted and depended upon*

"4711" Bath Salts
"4711" Superfatted Toilet and
Bath Soaps
"4711" Talcum and Bath Powders
"4711" Transparent Glycerine Soap
"4711" Matt-Creme (Vanishing)
"4711" Allweather Cream

"4711" Frozoclone
"4711" Cold Cream (Cleansing)
"4711" Double Shampoo Powder
"4711" Liquid Glycerine Soap
for Shampoo
"4711" Portugal Hair Tonic
"4711" Shaving Cream

& 4711 **Genuine**
Eau de
Cologne
Blue & Gold Label

These are the attractive flacons that now hold the ounce, quarter, and half-ounces of Coty perfumes—a happy thought for the "little gift"



ON HER DRESSING-TABLE

NOTHING gives away the years quite so badly as an old-looking throat. Her face may be young and her figure slim, but, if a woman's throat has lost its youthful contour, she looks old to the world. The first thing to avoid when such a circumstance occurs is the idea that nothing can be done to remedy it. For things can be done, and a good person to turn to for the doing is Kathleen Mary Quinlan, who has long made a feature of first aid in restoring youthful contours in her salon in New York. All the treatments that are given in this modern salon are very personal affairs, and you have that nice sense of individual consideration that is half the pleasure of good treatments.

In the specialized treatment for correcting a wrinkled throat and sagging muscles, a Persian muscle oil is used that is something rather special in the way of oils, in that it is very light and penetrating and is intended to stimulate the muscles and make them, in turn, hold the skin smooth and taut. There is also an astringent cream, to be applied over any wrinkled area, that helps in tightening the loose skin and correcting the "corded" look that mars many no-longer-young throats. This is also a treatment you can give to yourself at home, and then you can leave the astringent cream on overnight. Miss Quinlan's preparations are sold in the better shops.

All beauty specialists rise up unanimously and urge us to use cream rouge on our faces. Now, Frances Denney has added a further induce-

ment by putting her new crème rouge and lip rouge in gay little red pots that are so much fun that you want to own one right away. There has always been a flare for excellent shades in the Denney and Denney rouges, and here it is exemplified again. These rouges are blended with an oil base that makes them softening, as well as colour-giving.

There are also some new eye shadows that have been put up in a way that is nothing short of genius. For the tops of the little pots are in exactly the colour of the shadow that is in them. Thus, when you are in the rush of last-minute making-up, you don't have to unscrew the box to see what shade you have (of course, we are taking it for granted that every one has more than one eye shadow these days), for there is the whole top to tell you what colour the box holds. The box for the light brown shadow looks just like a chocolate drop. Two other things that distinguish these shadows are their bland, creamy consistency and the slightest hint of fragrance about them. To help you in using all of her cosmetics correctly, Miss Denney has prepared a chart in which the correct shades for every type of colouring are indicated, together with some wise ideas about the manner of application. Miss Denney's salon is in Philadelphia, and her preparations are available at well-stocked toilet-goods counters.

Coty has given a bit of thought to the matter of making a shampoo more pleasant, with the result that a perfumed hair-lotion that goes on after the shampoo is being introduced. This adds a finish and a sheen to the hair, as well as an aura of your favourite Coty perfume. The lotion, in any of Coty's twelve famous fragrances, is to be found at the better hair-dressers', where it is used as part of your shampoo, or you can buy it to take home and use yourself. (Continued on page 82)



LÉON DE VOS

New editions for your beauty library are these of Helena Rubinstein, which contain the basic preparations for caring for your skin

Today Mrs. Longworth guards her skin's freshness with the same two creams she used and praised *seven years ago*

This message from a brilliant woman—one of the vital figures in the political and social life of today—who has continued to use the same two creams for over seven years—gives you the clue to their extraordinary following all over the world.



MRS. LONGWORTH IN 1925, when she declared that Pond's Two Creams were "the foundation to a clear, healthy skin."



MRS. LONGWORTH TODAY (Right)—fresher, more vital looking than ever. "Pond's Two Creams are actually all one needs," she says.

"I NEVER USE MAKE-UP . . . I have never had a facial in my life . . . What I do believe in, is keeping the skin clean . . . oiling it to keep it supple . . . protecting it reasonably from dust and exposure."

"And Pond's Two Creams do just those things. I use them because I know they are pure. I never use anything on my face that I am not absolutely sure of."

So speaks Alice Roosevelt Longworth, with delightfully Rooseveltian forthrightness.

Mrs. Longworth is one of the most vivid

personalities in American life. Since her thrilling girlhood in the White House, she has steadily grown to be one of the most vital figures in political and diplomatic circles in Washington.

Today she looks fresher, more vital, actually younger for her age—than at any other period in her mature life.

And she is utterly practical about caring for her skin!

The two creams she found years ago to be "all one needs" to keep her skin in perfect condition—Pond's Two Creams—are still the only creams she depends on.

"I use them a great many ways," she says, "just as I feel like it, and as the need turns up."

HERE are some of the special uses for which hundreds of American women depend upon Pond's Two Creams:—

Pond's Cold Cream . . . A Grand Cleanser. Gets your skin both clean and refreshed at the same time. Goes into the skin beautifully. Not heavy, can't clog the pores. Not extra-light and drying.

To Take Away a Draun, Tired Look. After cleansing with Pond's Cold Cream, give your face a fresh creaming and let it stay on a few minutes while you rest. You both feel and look like new!

Pond's Vanishing Cream . . . To Protect from Chapping. Forms an invisible film that keeps the skin from drying and cracking.

To Heal Roughnesses. Softens and smooths away tiny particles of skin about to scale off.

Holds Powder—Keeps Pores Clean—Not only makes a smooth base to which powder clings, but keeps dust and dirt from pores.

Send 10¢ (to cover cost of postage and packing) for choice of FREE samples.



POND'S EXTRACT COMPANY, Dept. L
110 Hudson Street New York City
Please send me (check choice): Pond's New Face Powder in attractive glass jar. Light Cream ☐
Rose Cream ☐ Brunette ☐ Naturelle ☐

OR

Pond's Two Creams, Tissues and Freshener ☐

Name _____
Street _____
City _____ State _____

Copyright, 1932, Pond's Extract Company



3 Exquisite Pond's Preparations

The Cold Cream—The Vanishing Cream—The Tissues, of which Mrs. Longworth says, "I couldn't do without them."

Tune in on Pond's, Fridays, 9:30 P. M., E. S. T. . . . Continuous dance music rhythmied for actual dancing . . . Leo Reisman and his Orchestra . . . WEAF and NBC Network



Authorities agree

... that all the delicate odeur of your favorite perfume can best be developed by spraying. The nebulous cloud from a DeVilbiss Atomizer releases all the fragrance of the essence, but always without the slightest hint of over-emphasis. Then, too, the most delicate fabric can never be stained nor spotted when scent is sprayed. Your perfume in a DeVilbiss Atomizer with the automatic Closure is safe and always protected from loss by evaporation. You will be delighted with the wide choice of atomizers which DeVilbiss offers you through department stores, specialty shops and better drug stores everywhere. The DeVilbiss Company, Toledo, Ohio.

DeVilbiss

Perfume Atomizers

Here are just a few of the latest designs of DeVilbiss Atomizers which you will see.



The bottles at the right are the new containers for Italian Balm. The Glazo kit is a triumph of getting every manicure necessity into convenient, compact form



"4711," the eau de Cologne classic, comes in these two new bottles, as well as its typical wicker flask. "Rhine Gold" is a new perfume imported by the same makers



ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 80)

If you are one of the devotees of the "4711" preparations and like to go in for your beauty purchases in a big way, you will be glad to know that you can now buy ten-pound jars of the bath salts. And that is far from a bad idea, if you keep a special bath-salt jar on the side of your tub, because you are always assured of a reserve supply for refilling it. There are amusing ideas, too, in the thought of sending this giant bottle to a bath-salt-loving friend as a little token of remembrance. Another old "4711" friend that has just come to this country from Germany is the wooden box that holds the eau de Cologne and that people in Germany send the way one does a box of candy, so sure they are that everybody likes to receive it.

Helena Rubinstein is "bringing out a new book" this season, copies of which can be observed on page 80. It is known as the Basic Beauty Set,

and the important point to note in reviewing it is that there are two editions, one for the dry, sensitive skin, the other for the normal or oily skin. The basic preparations that these books hold are the Pasteurized Face Cream, which all Rubinstein followers know for its great softening and revivifying qualities, and the Beauty Grains, a unique cleansing preparation. Incidentally, these grains, with their stimulating cleansing quality, are a very present help to young skins that are marked with blemishes. Altogether, this newest publication is an important one to include in your beauty library.

Ladies who like to have complete equipment for beauty acclaim the Mondaine vanity-cases (shown below), since the most complete model includes lip and cheek rouge, powder, eye shadow, mascara with brush, eye pencil, and mirror, while others hold various convenient combinations. (Continued on page 81)



The Mondaine vanities (two shown left) have sufficient equipment to make them miniature dressing-tables in themselves. Magnifying mirrors to match; Bonwit Teller



DEMEYER

The world's most successful trilogy a lovely face...a slender figure...a clever wardrobe

When they're united, you stand...when they're divided, you fall...so completely related are these three phases of beauty • As for the clever wardrobe, of course you will have to do your own assembling. But then clothes were never lovelier, more wearable, more devastatingly attractive than this season's collections. So Elizabeth Arden says, "Each to her taste...and have a good time buying them." You're bound to...they're so fascinating. It is with what goes under and above the clothes that Elizabeth Arden deeply concerns herself. Your body...and your face. And no matter how attractive your clothes are, they will go by the boards if lines on your face keep anyone from ever seeing your pert hat, if your make-up fails to harmonize with your costume, and if a thick waist throws your lovely striped town frock off balance • And so Elizabeth Arden urges you, for your very own sake, to take face and figure, as well as fashion, into consideration when you search your soul for an answer to the cosmic question, "How can I look irresistibly *soignée*?" One-third of the answer is your dress-maker...two-thirds is Elizabeth Arden • So don't be cross with your favorite shops for not having the colors you've made yourself a slave to...or for having fashions that are unsuitable to the rotundities of your figure. The clothes and colors are probably right, you know. And it is so simple to adjust yourself to them and look lovelier for it • Periodic visits to Elizabeth Arden's Salons for face and figure treatments, with faithful morning-and-night application of Elizabeth Arden's Preparations at home, and the thoughtful use of Miss Arden's Make-up Accessories, will do wonders for your new costumes!

Make the Most of Your Charm With these Elizabeth Arden Make-up Accessories:

ILLUSION POWDER...A lovely powder for those who demand ultra quality. Twelve exquisite shades, \$3.

VENETIAN ROUGE AMORETTA...Delicate Cream Rouge. \$2.50. Refills, \$1.50.

VENETIAN EYE SHA-DO...Adds allure to your eyes. In a number of shades. \$1.50.

VENETIAN EYELASH COSMETIQUE...Darkens the lashes and turns them prettily upward. Box with brush...several shades, \$1.25.

ELIZABETH ARDEN'S LIPSTICK ENSEMBLE...a box containing six different shades, a color to harmonize with every costume. \$7.50. Individual lipsticks, \$1.50.

AN ENTENTE CORDIALE
BETWEEN FACE, FIGURE
AND FASHION IS
important...



• Elizabeth Arden's Muscle-Strapping Skin-Toning Treatment, with the additional attention which your type of skin requires, is the most effective tonic your face could have. And Oh, the grand luxury of relaxing in a soft chaise longue and letting the world go by!



• Have you ever seen Elizabeth Arden's Exercise Girls execute their rhythmic dances? Their slender hips and tiny waistlines are evidence of the effectiveness of these marvelous exercises. The floor-to-ceiling mirrors in Miss Arden's Exercise Rooms have witnessed many remarkable transformations from obesity to slenderness...from awkwardness to grace.



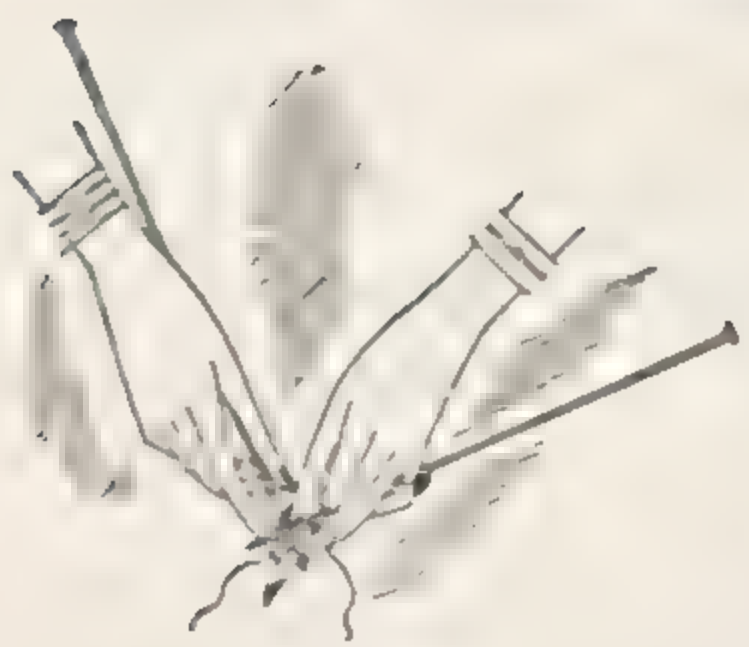
• And now your face and your figure will justify the time and money you have spent in assembling your lovely new wardrobe. How pleasingly cinched-in your waistline is...how slender your hips and arms. Elizabeth Arden is pleased. Aren't you?

ELIZABETH ARDEN

LONDON • PARIS • BERLIN
ROME • MADRID

691 FIFTH AVENUE • NEW YORK CITY

© Elizabeth Arden, 1932



VIYELLA YARNS

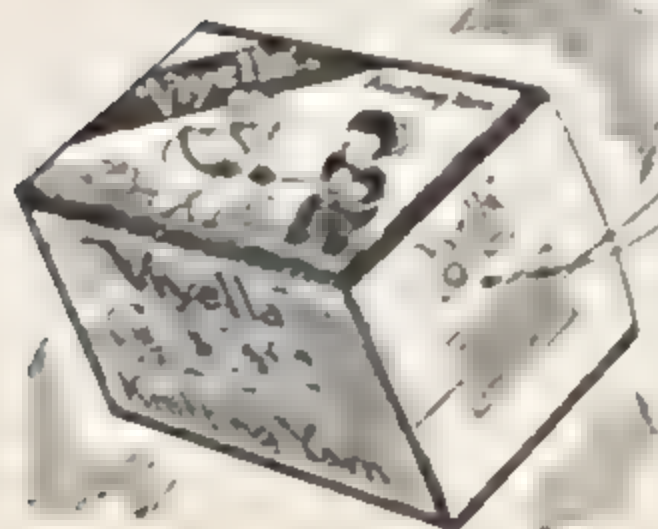
WON'T SHRINK OR FADE

● For so long water has been victorious over all lovely knitted things, that you'll be glad to know there's one yarn that refuses to shrink.

The famous English Viyella. This soft yarn just doesn't shrink. Nor does it fade. It is available in an enticing range of fall colors. And each ball comes in its own box. The yarn runs straight out of the box to your needles preventing tangling or soiling.

Above is one of the new Viyella sweater designs in bright blue and white. The bib and rolled collar as well as the deep cuffs with their chic flare are particularly fetching. Other color combinations are dark green with cream, brown with beige, black or navy with snow.

Send for easily followed instructions for knitting this sweater.



VIYELLA YARNS

Wm. Hollins Co., Inc., Dept. 7-3, 386 Fourth Avenue, New York
Enclosed is 10¢. Please send me instructions for knitting sweater No. 68.

Name _____

Address _____

Marshall Field is introducing the Americe line of cosmetics, a comprehensive series, which is described below and can be purchased in leading shops throughout the country



LÉON DE VOS

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 82)

Marshall Field, with practically a whole city of their own and a corps of experts with which to work out experiments, could be depended upon to present a sound, comprehensive series, once they entered into the field of cosmetics. And, just so they have done in their new Americe line, a few examples of which you will see above. The entire line, which is the result of two years of research work, comprises twenty-two items, and the distinction of preparations for oily and dry skins is carried throughout, even into the cleansing creams, which is something of an innovation and which will be welcomed by the oily-skinned woman who is sometimes wary of a cream as not being adapted to her best usage.

As is always the case in an inclusive line of this sort, there are certain items that stand out as just the sort of thing for which you have been looking. One such might be the skin lotion, which has all sorts of uses, but which the lady with a dry skin can claim as her own as a powder base, for it softens and smooths this type of skin admirably, as well as protecting it from the elements. This is also a good softener for night use, for those who refuse to go creamy to bed. Then, there is a stimulating facial masque made with fruit-juices. The real strawberries in it give it its deep pink colour, and not the least of its virtues is the fact that it is easily

washed off with cold water. There is, also, one of those versatile powder shades known as "Mirage" that has a way of being all things to all women. There are five other well-chosen shades in the powder, which is sifted through silk to achieve its fine, soft texture. You can find the new Americe preparations in the better department shops throughout the country, as well as in the Marshall Field beauty salon.

Every one knows the Tek toothbrush, that smart little brush of Johnson and Johnson that gives your gums a massage the while it brushes your teeth. Now, Tek can be purchased in combination with another smart little brush, which is known as Manikew and appears at the end of a nail stick. This miniature brush is excellent for cleaning beneath the nails at any time, and it is ideal to slip into a suitcase, as the other end is rounded, to take the place of an orange-wood stick. Another practical use for the manicure brush is for cleaning small fingernails, and even toe-nails, where dirt lodges so stubbornly.

On page 82, in the upper photograph, you will observe the new bottles in which Campana's Italian Balm is now making its appearance. In case you aren't yet familiar with Italian Balm, it is that liquid softener that is so light in consistency, you will hardly believe its emollient qualities until you see for yourself how soft and velvety it leaves your hands and face.



MARTINUS ANDERSEN

These are three of the De Vilbiss atomizers that are making their debut in the shops in time for holiday giving. All have the excellent mechanism that characterizes this series

All for Beauty



Be your Own Beauty Specialist

How satisfying it is to know that you, to whom beauty is most vital, can do more for yourself than anybody in the world can do for you! When you take beauty care into your own hands you can each day thoroughly cleanse, carefully nourish, gently tone your skin, and not depend upon periodic treatments, which at best are of only temporary benefit.

As you sit before your dressing table each day, try this simple beauty treatment, using the famous HARRIET HUBBARD AYER preparations for skin care at home. Watch how dewily fresh your skin becomes . . . how quickly it takes on an ivory smoothness and a new sparkle of health.

First, the famous LUXURIA Cream to cleanse and soften. Massage gently with SKIN & TISSUE BUILDER to repair tissues and smooth out lines. Then pat on EAU DE BEAUTE Astringent Tonic to shrink the pores and brighten the skin. Finish with a film of BEAUTIFYING FACE CREAM, the perfect powder base, to clarify and give a flower-like transparency.

And remember, as the basis of every beauty treatment stands LUXURIA, the foundation for beauty. It is famed for its sweet purity, liked for its soothing richness, approved for its results by a whole generation of lovely women.

LUXURIA. 45c, 85c, \$1.95, \$2.75

SKIN & TISSUE BUILDER. 85c, \$1.65, \$4.40, \$7.15

EAU DE BEAUTE Astringent Tonic. 85c, \$1.65

BEAUTIFYING FACE CREAM. 85c, \$1.65, \$4.40, \$7.15

"All for Beauty," a booklet telling you in detail the method and preparations for correct home treatments, will be sent you free on request to HARRIET HUBBARD AYER, Inc., 323 East 34th Street, New York.

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

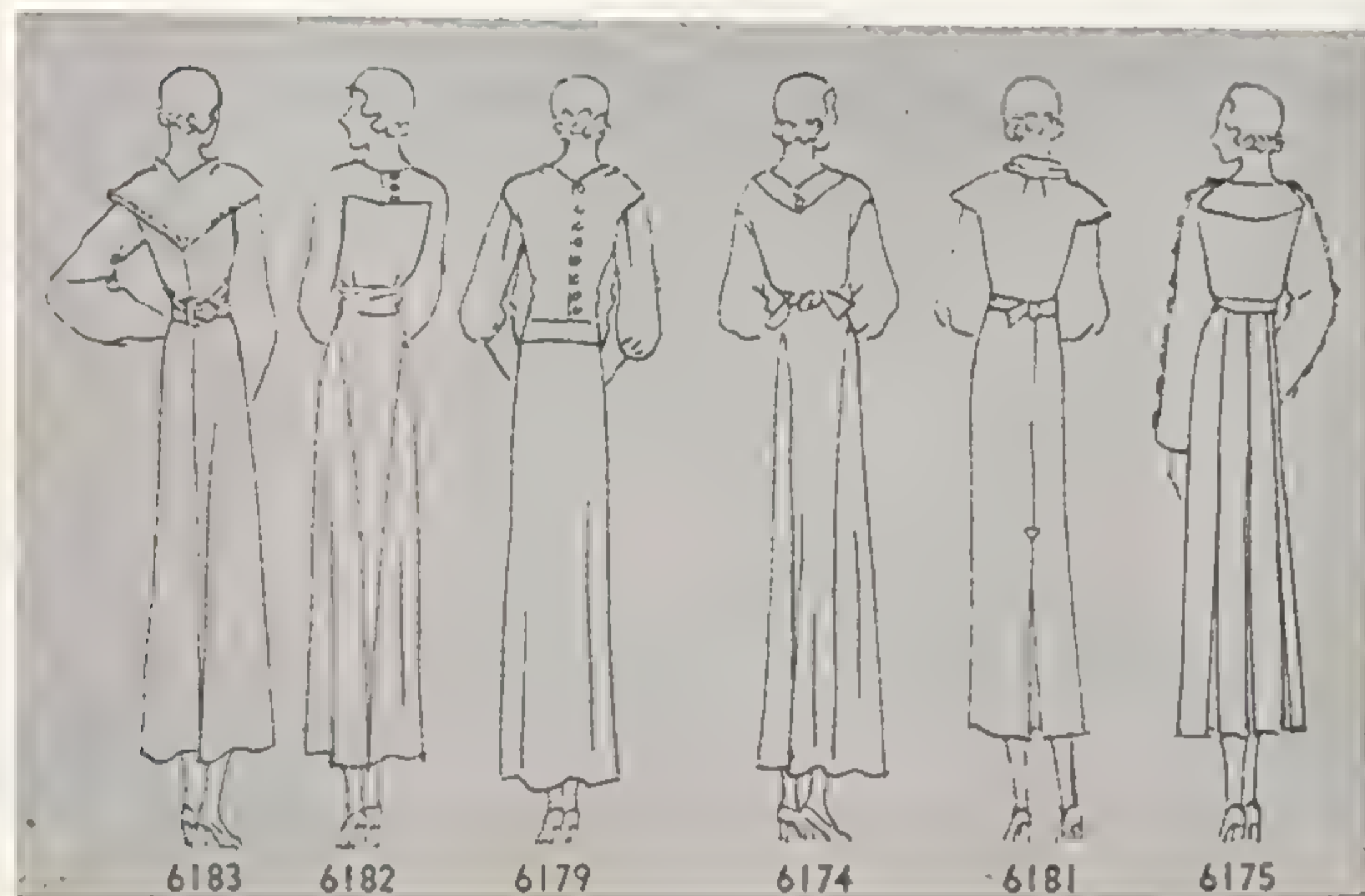
LONDON

NEW YORK

PARIS



THE BACK VIEWS OF THE NEW DESIGNS



This is the way the dresses on page 76 look when they turn their backs. Practically everything happens above the waist, while skirts remain relatively unimportant. Observe the chic buttons

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 56)

and the softness departs from our skins. Of course, it would be better to do this after every tub, but, if that is asking too much, the weekly five minutes are pretty effective.

The manicure at home should take thirty-five minutes. The thirty minutes are for you to do your nails in; the extra five for the all-important oil soaking. This oil (heated olive-oil, it is) not only makes your cuticles workable, but keeps them smooth and even, and avoids hangnails. Remember, when you approach the manicure, approach it armed with a complete kit of professional tools—a fine steel file, a good brush, and one of the new bleaching pencils or bleaching strings, together with the regular cleaning and polishing equipment. A boon for any one putting liquid polish on her own nails is a new gadget called a "finger rest," in which your finger remains firm and unmoving while it is being varnished, instead of wavering about and streaking the polish. Just one of those masterly details! One of the manicure tricks of the initiated is to wipe each nail off with polish remover just before applying the polish, which will then go on with mirror-like smoothness.

Two minutes, four times a day, is the very least you can do for your teeth. And don't be too sure that you are brushing them anywhere near that long until you have checked yourself by the clock. Every bathroom should have its clock just for that purpose. And a good idea is to keep your mind on your work during the two minutes, to see that your brush is going up and down, the way your dentist showed you, not merely back and forth, scrubbing off the enamel, while you are thinking about something else.

Half an hour before dinner for complete relaxation—this has become practically a refrain of these gospels, but, never mind our reputation for originality, if once you register the true importance of this interval of

rest between the end of a busy day and the beginning of a busy evening. Undress, lie down flat, let every muscle in your body relax—it makes a new woman of you!

One time element that is of importance, because it must be rightly calculated to be effective, is that for the use of a deodorant. If it is one of the snowy creams intended solely to stop perspiration odour, then it requires no more than the time it takes to smooth it on. If it is a liquid non-perspirant, individual manufacturers have worked out just how long the effects of different lengths of application should last, but fifteen minutes is a good, round figure to depend on to work into your schedule, if you want protection for three or four days' time. Or, using the colourless liquids and more frequent applications, five minutes' application is sufficient to allow. Then, you can bathe it off at once, or go to bed and bathe it off in the morning, and, knowing how long it requires and how long it is effective, you can plan its regular usage.

Shaving or taking hair off with a depilatory is another thing to be figured carefully, because, if you don't allow time for it, you may not do it. Shaving, of course, is the quickest of all, but the hair comes back quicker, and stiffer. In using a cream depilatory under the arms, you have to allow about ten minutes, while the wax-type epilator usually requires fifteen minutes, but keeps the hair away longer. To do a really thorough job of removing the hair from your legs with a depilatory, you should allow half an hour. And, with stockings so sheer that they scarcely exist, that half-hour has an importance of its own in the lives of well-groomed women.

Vogue will be delighted to supply upon receipt of a stamped, self-addressed envelope, the names of any specific preparations mentioned in this article that are of interest to you. Address Vogue's Beauty Editor.

To the woman who prizes individuality in the fabrics, as well as the styling of her clothes, Miami Sportswear offers exclusive sports and daytime fashions that permit you to create your own ensembles of dress, jacket, scarf and hat in America's most beautiful knitted fabrics... the lovely, suede-finish "Velvonit," or "Australian Jersey," both of 100% Australian wool; "Snowflake," a silk backed jersey; or exquisite knitted crepe. Your selection is developed for you in these superb "controlled" fabrics, with hand finishing and detail that mark couturier clothes. Regular and half-sizes, at prices that appeal to the budget-minded. Special measures at slight additional charge.



MIAMI Sportswear

DISTINCTION WITHOUT EXTRAVAGANCE

STUDIOS IN FASHION CENTERS

NEW YORK 286 Fifth Ave. • KANSAS CITY 4314 Campbell St. • SIOUX CITY, IOWA Hotel Martin
PHILADELPHIA No. 12 So. 12th St. • DES MOINES Hotel Ft. Des Moines
ST. LOUIS Kings-Way Hotel • CINCINNATI Sinton Hotel • MINNEAPOLIS Leamington Hotel
CHICAGO Diana Court, 540 No. Michigan Ave.

helena rubinstein discusses make-up

"your make-up should give new life, new youth to your beauty!" says the world's supreme authority on the art of feminine beauty

"Thousands of women have asked me a question which is probably puzzling you now: 'Why is it I look years older when I put on make-up? The make-up gives a look of hardness and artificiality to my face!'

Many women are victims of wrong or incorrect make-up and it actually ages the skin. Moreover it often causes serious complexion disorders.

These tragic facts impelled me to create my own cosmetics. I brought to this work the exactness of the scientist and the inspiration of the artist. I worked with some of the most noted painters in Paris until I produced the most beautiful, most lifelike colors imaginable. Then I reproduced these exact tones in pure fruit and flower colorings and combined them with nourishing ingredients which protect and youthify the skin.

I have labored many years to perfect make-up which not only gives glamor, mystery, allure to your personality, but new life, new youth, to your beauty. And my reward greets me in the countless faces all over the world which my make-up has glorified.

You too should know the joy and the tremendous benefits of these powder, rouge and lipstick creations. They are described for you in detail at the right of this message—among them is the answer to your make-up problems!"

Helena Rubinstein

HELENA RUBINSTEIN DISCOVERS THE ELIXIR OF SKIN YOUTH!

The Hormone Twin Youthifiers are two biological creams which contain the hormones of youth. Regenerators of the skin! A Day Cream which quickens the skin to new life and prepares the way for the Night Cream which resupplies the elements of youth. The use of this extraordinary treatment is not limited to women of any age. It is needed vitally by tired skins, dull skins, relaxed areas of face and throat, lined, wrinkled conditions and fatigued faces generally. Complete set . . . 10.00

TAKE YOUR BEAUTY LESSON FROM A DISTINGUISHED AUTHORITY!

Visit Helena Rubinstein's nearest Salon for a thorough understanding of your beauty. Learn to give yourself the best possible treatments for your type. Learn make-up from an artist in make-up. Your beauty lesson will include a professional treatment created just for you. And, if your skin requires, you will experience the amazing rejuvenating powers of the Hormone Twin Youthifiers!

TRAINED ATTENDANTS IN LEADING STORES WILL ADVISE YOU ON THE CORRECT HELENA RUBINSTEIN BEAUTY-BUILDERS AND COSMETICS FOR YOUR PARTICULAR TYPE OF SKIN

helena rubinstein

LONDON . 8 EAST 57th STREET, NEW YORK . PARIS
CHICAGO . BOSTON . DETROIT . MONTREAL . TORONTO



HELENA RUBINSTEIN

Internationally Acclaimed Beauty Specialist.
Author of "The Art of Feminine Beauty."

YOUR MAKE-UP TECHNIQUE—Just as the artist begins with a spotless canvas, you, the make-up artist, must begin with an immaculate, receptive skin. Remember too, make-up is doubly effective on a well cared for skin—so give yourself this marvelous little treatment—

TWO-MINUTE BEAUTY TREATMENT—Cleanse with Water Lily Cleansing Cream. It contains rejuvenating essences of water lily buds. (2.50, 4.00). Then tone and brace with Skin Toning Lotion (1.25, 2.50)...if your skin is dry, use Skin Toning Lotion Special . . . 1.25, 2.25

FLATTERING FOUNDATIONS—If your skin is blemish-free and clear—Cream of Lilies will give you a glamorous pearly toned skin and will make your powder and rouge doubly lasting and enchanting. Excellent for dry, sensitive skins—superb for evening . . . 1.50, 2.50

If you are a brunette—or tanned—or if your skin has imperfections, Water Lily Foundation will evoke rich, exotic beauty—subtly disguise imperfections and add to the effectiveness of powder and rouge . . . 2.00, 3.50

POWDERS WHICH GLORIFY YOUR LOVELINESS—Helena Rubinstein Powders are as famous for their purity as for their wonderful becomingness. The shades are the smartest, most fascinating in the world and the textures are specialized to suit Normal, Oily and Dry Skins. 1.00 to 5.50. Enchanté Powder is especially fine in texture—a delight to the fastidious . . . 3.00

YOUTHIFYING ROUGES AND LIPSTICKS—Warm, youthful colors and pure ingredients distinguish the rouges and lipsticks of Helena Rubinstein. The rouges protect and preserve the skin—even the compact rouge is protective because of its Pasteurized Cream base! The lipsticks really *nourish*! And their clear transparent colors simply breathe YOUTH.—Red Raspberry, Red Geranium and Red Coral. Rouges (Compact or en Creme) . . . 1.00 to 5.00

Indelible Lipsticks (to match rouges)—Automatic 1.00; Water Lily 1.25; Enchanté . . . 2.00, 3.50

PERSIAN EYEBLACK—the mascara par excellence! It does not "run", does not make lashes stiff or brittle; leaves them soft, silky, longer looking. Makes the eyes look larger, more brilliant. In fascinating shades: Black, Brown or exotic Blue or Blue-Green . . . 1.00, 1.50

IRIDESCENT EYESHADOW—Tones which harmonize with all shades of eyes. Flecked with silver or gold! . . . 1.00

EYELASH GROWER AND DARKENER—a conservative make-up for lashes and brows . . . 1.00

Another KLEENEX PRICE REDUCTION!

Full size package now costs but 25c



Use Kleenex for handkerchiefs! For removing cosmetics, for dusting, for polishing—**for everything!**

25c

NOW—use all the Kleenex you want! Be as lavish as you like! For the price is once more reduced. That big box—for which you paid 50c a year ago—35c six months ago—now costs but 25c!

At this new low price, no one need risk germ-filled handkerchiefs during colds. A Kleenex Tissue may be used once, then destroyed. There is no self-infection. No spreading germs to others as when handkerchiefs are carried all day long, left in laundry bags, washed with other clothing.

Softest—yet strongest

Kleenex is made of softest rayon-cellulose and is more absorbent than linen. Though the softest tissue available, it is also the strongest.

KLEENEX disposable TISSUES

Note all the Kleenex products, listed below. Every one has a place in your home. Keep a package in the kitchen, for wiping up grease, for polishing, for draining fried foods. The price is surprisingly low—try them all!

Four Kleenex products

1. REGULAR KLEENEX comes in a variety of shades, 180 sheets for only 25c.
2. ROLLS OF KLEENEX are convenient to hang in bathroom, dressing room, or kitchen. . . . In pink or white 25c.
3. KERFS are for dress-up handkerchiefs and tea napkins. Four thicknesses of tissue, smartly bordered 25c.
4. LARGE SIZE KLEENEX comes in sheets 3 times the regular size. Splendid for removing face creams and for household uses. Formerly \$1, now 50c.

ANOTHER GLANCE AT THE COUTURIER DESIGNS



Here are the back views of the terribly smart couturier designs shown on pages 74 and 75, proving conclusively that a tremendous amount of interesting treatments goes on behind the back of current fashion

SEEN ON THE STAGE

(CONTINUED FROM PAGE 59)

remembered that such a statement refers to the general, and the final, impression. There are many passages which are genuinely moving, but, because practically all of them are preceded and followed by passages that are what might be called dialogic diatribes, their effectiveness is lost or so lessened it amounts to the same thing. The "single-track mind," like every other type of mind, belongs in the theatre, but the audience should feel it is the mind of a character in the drama, not of the author.

Lawson stands in the front line of our dramatists. He has integrity, courage, passion, dignity, a fine sense of the theatre (when his "ideas" permit). His dialogue is sharp, crisp, economical, always telling. So is his technique. He inclines to understatement; in his case, a virtue because he knows how to prepare and place what he has to say so that he always makes his point and generally without "theatricality." His weakness is that the idea comes first with him, the emotion follows. And drama, being an art, must deal primarily in emotion. "Success Story" is a moving experience at times, but only at times.

The Group Theatre, composed of thirty-odd ardent spirits, inaugurates its second season with the Lawson tragedy. Luther Adler as Sol Ginsberg more than justifies the organization and the dreams and high resolves of its members. His acting has fiery, sweeping passion, which by some histrionic magic is disciplined—fierce passion within the proscenium. While abandoning himself completely to the emotion of the rôle, he never for an instant forgets that he is an actor on a stage playing to an audience. That sounds like a paradox and would be if said about any other performer in our present theatre. It is not of Adler. He is unique.

His sister, Stella, commands her medium as expertly as he. The overtone and the direct actuality of the

secretary she blends into a convincing entity. Franchot Tone brings just the right quality to the rôle of the Raymond Merritt from whom the company takes its name; he is suave, debonair; his shallowness is partially concealed by an office hauteur. Morris Carnovsky gives an ingratiating mellowness to a colourless part.

Mordecai Gorelik's modernistic setting is beautiful and complete.

EARL CARROLL'S VANITIES

Diffidence is not one of Earl Carroll's faults. The program of the Tenth Edition of his "Vanities" proclaims it America's Greatest Revue. By some strange oversight, the word International has not been inserted between Greatest and Revue. Anyway, it is featuring, as usual, "The Most Beautiful Girls in the World." One reads: "Scene 3. London's Celebrated Helen Jackson Girls (conceded to be the world's most famous group of precision dancers)," "Scene 13. Keith Clark (a Parisian of rare ability)," "Scene 15. Harriet Hoor (America's Premier (sic) Danseuse)"—and a dozen other ecstatic "blurbs."

The revue contains sixty-one numbers. Most of them are indifferent, some terrible. The best are Keith Clark, who does wonderful things with lighted cigarettes; André Randall delivering a monologue called "Love in Five Languages"; Will Fyffe's causeries—especially "The Inebriate"—and the too few sketches in which Helen Broderick appears. Two songs—"Along Came Love" and "Take Me Away"—are charming.

This latest edition of the "Vanities," like the nine that came before, ranges from vaudeville on a large scale to burlesque on a small one. But unlike its predecessors, it is clean!

The greatest disappointment of the "Vanities" is Harriet Hoor. The cecerie, diaphanous quality that distinguished her dancing has vanished.

KEEP THAT DELICATE SKIN OF
*Sweet two and
 twenty*

"THE days of our youth are the days of our glory"—yet even at sweet two-and-twenty the bloom of youth and the fair, soft delicacy of a smooth skin need protection the year round, especially in the winter-time.

- Whether you are a debutante or the mother of a debutante, you will find quick freedom from dry, chapped skin by making a daily beauty-habit of Italian Balm, the original skin softener.

- This secret-formula, imported-process skin softener was invented more than 30 years ago by the internationally famous Italian skin specialist, Dr. Campana. Tested among Canada's winter-loving women, it soon became the leading skin protector in the Dominion. Just a few, brief seasons ago, Italian Balm was introduced to the United States. Today, it is the popular favorite in thousands of cities coast-to-coast.

- Containing only 5% alcohol, Italian Balm cannot dry the skin. Furthermore, it embodies no irritating bleaches; no caustic astringents. Your drug and department store carry Italian Balm in 35c, 60c and \$1 bottles—trimly packaged in green and white, and wrapped in cellophane. CAMPANA CORPORATION, Batavia, Illinois.



Campana's
**ITALIAN
 BALM**
 THE ORIGINAL SKIN SOFTENER



New Dress Green and white and wrapped in cellophane, the package and bottle containing Italian Balm have been re-styled. Coast-to-coast—in drug and department stores—the original skin softener makes its bow in this crisp, sparkling, new dress—look for it.

"AMERICA'S MOST ECONOMICAL SKIN PROTECTOR"

TUNE IN—Monday nights, Sax Rohmer's "Fu Manchu" mystery dramas over Columbia network, 8:45 Eastern Time, 7:45 Central Time—Friday nights, "First Nighter" plays from "The Little Theatre off Times Square," over N. B. C. coast-to-coast network. 9:00 Eastern Time, 8:00 Central Time, 7:00 Mountain Time, 6:00 Pacific Time.

*"Certainly it's one of my best towels, silly,
but you can't hurt it!"*



HUSBANDS used to shy at luxurious-looking bath towels—but not when the towel is Martex. Martex has the bigness and sturdiness that men demand in a bath towel for quick, easy drying.

And what a problem that solves for you. You no longer have to buy one supply of towels for "best" and another for family use. All your towels are best when Martex is in your linen closet, ready for the most finicky week-end guest or for the daily demands of your family.

You will find that you actually save money on towels if you will see that every member of your household uses Martex and only Martex. Martex bath towels are so sturdily made that they will last years longer than ordinary towels. We know of Martex bath towels that are still in use after 10 to 15 years.

What makes them last so long? The answer lies deep down in the underweave. A bath towel is no stronger than its underweave. The special Martex underweave is more closely woven than in an ordinary bath towel. Each soft thread of long staple cotton is locked tight against pulling or loosening. That is why Martex bath towels will retain their beauty and deep, soft texture long after ordinary towels have worn "flat" and threadbare. Wellington Sears Co., 65 Worth Street, New York.

The big, deep-textured towel shown above is Martex Princess which comes in the new fawn color with a choice of contrasting stripes in brilliant brown, red, blue, orchid, green or black.

MARTEX

Bath Towels • Bath Mats • Wash Cloths

LUXURIA

TUSCANY

CAPRICE



If Every Girl would help her friends like this!



John darling:

You say you're up a tree about a gift? Why not Coty's Perfume "Paris"—in one of their grand new holiday bottles? I'd adore that!

Your devoted
Ellen

Precious Peggy:

So utterly sweet that you want to send what I'd most like. It's Perfume, darling. "L'Aimant" by Coty, s'il vous plaît, in one of their stunning new bottles!

Affectionately,
Ellie

Tom, you are an angel!

Few kid brothers have your sense! Yes, I'd be thrilled to get Perfume, especially if it's sophisticated—like Coty's "Styx".

Your worshipful
Ellen

Darling Uncle Jim:

If you're wondering what to give your favorite dancing debs—see Coty's new quarter, half, and one ounce Perfumes! Their new, twinkly bottles and gay boxes will look as though they set you back a fortune!

Your
Ellie

Mummsy dearest:

A perfect "little" gift for all my bridge club girls? Why don't you send us each a Coty Perfume? We'd love that, and it's a credit to your taste. You know, they have new, larger-looking quarter-ounces now, for as little as a dollar-ten, adorably boxed!

Lovingly,
Ellen

Here are famous Coty Perfumes—in their new holiday "dress." Every angle of their dainty flacons has a faceted, sparkling beauty. And every size—even the smallest, priced at \$1.10—is enclosed in a special "gold-and-ivory" colored box! Each has the air of a more costly perfume! For the most subtle effect, apply your Perfume with an atomizer!

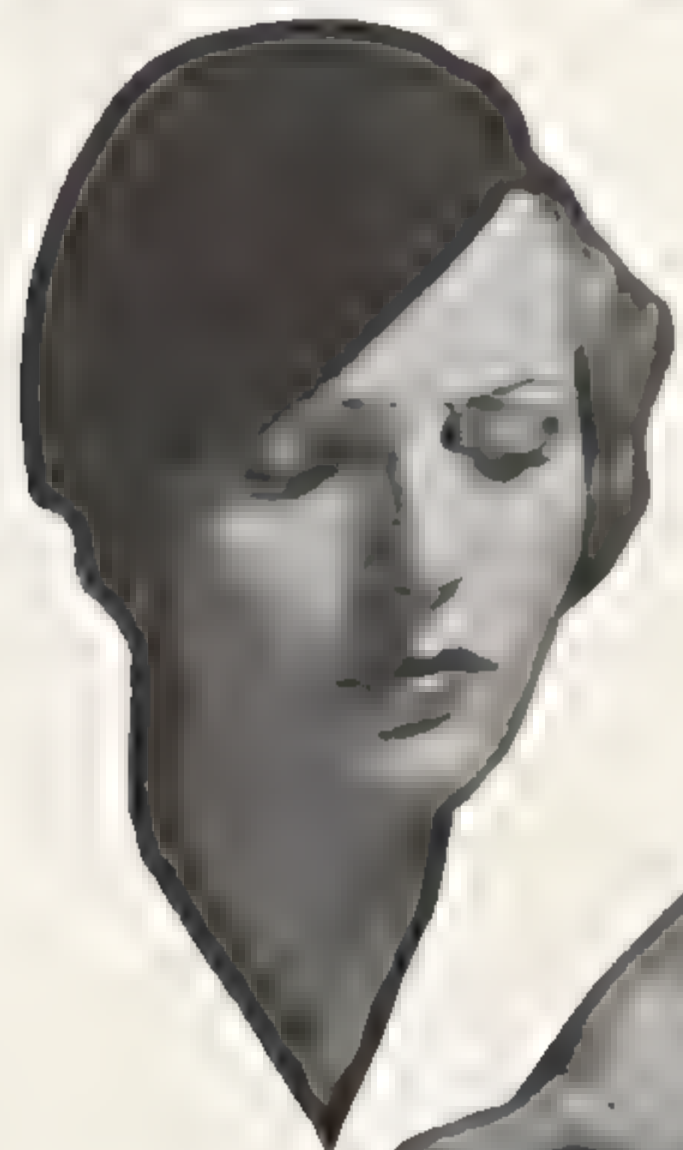


"L'Origan"—sun-gold, dazzling; enhanced by its new ¼ oz. flacon: \$1.10.

"L'Aimant"—magnetic, glamorous; handsome new 1 oz. flacon: \$4.15.

"Paris"—gracious as France, a lady's fragrance; ½ oz. flacon: \$2.20.

RUINED!



—another pair of
gloves—by
that horrible
LIPSTICK STAIN!

Now you can save your handkerchiefs, gloves, linens, and towels with this NEW hand-bag-size tissue compact

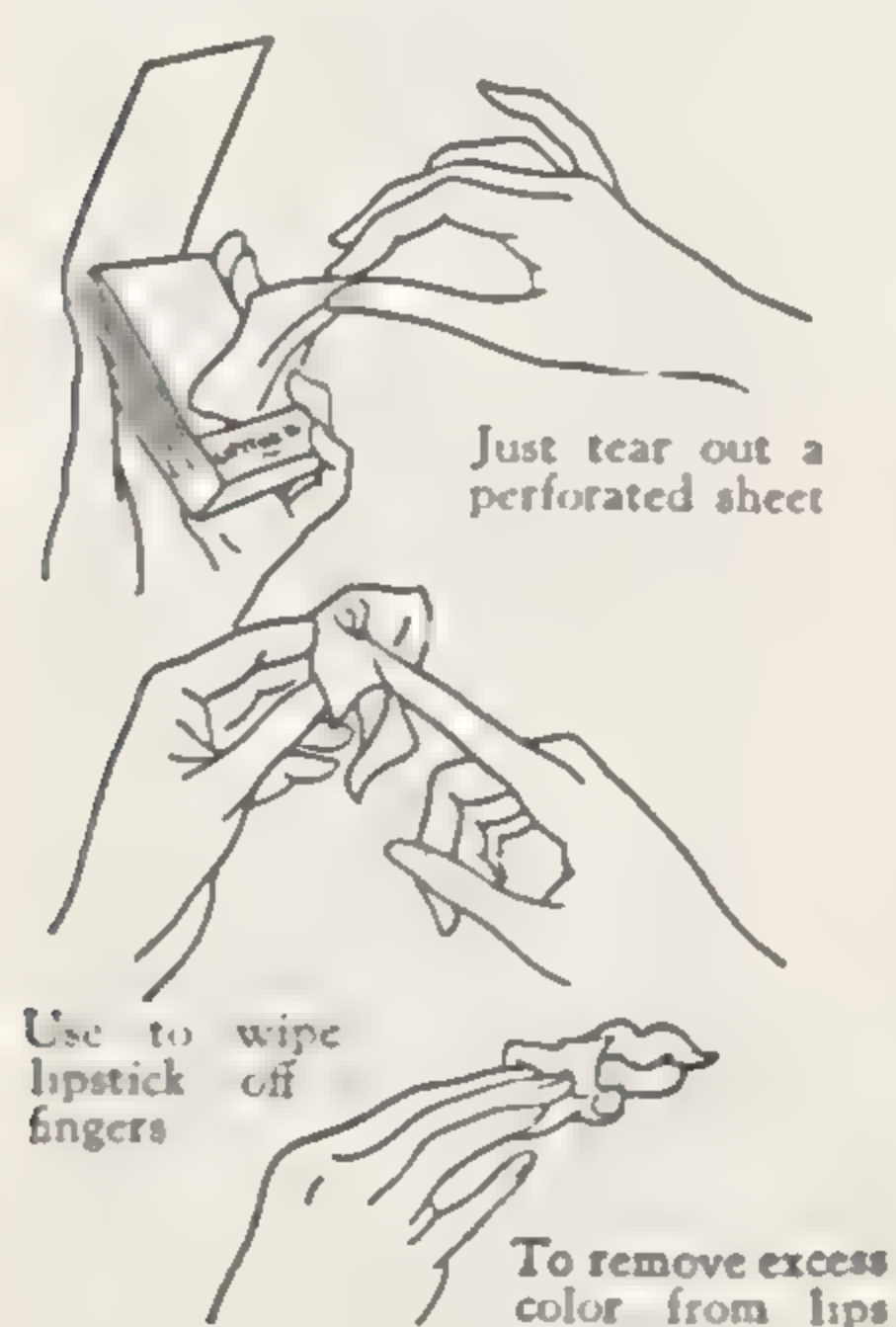
HOW many times have you spoiled a nice clean pair of gloves, just after you put them on, with an ugly smear of lipstick? How many of your nicest handkerchiefs have been ruined, trying to get these red stains out? The loveliest lipstick looks horrid on anything but the lips.

Now to the rescue comes the cutest little gadget in ages! A miniature compact of folded facial tissues—18 to a book. You slip it conveniently into your bag and it is always ready to take off excess lipstick, from your fingers or lips. Good for removing rouge, or even cream, in an emergency—and it takes hardly more room than a book of matches. (See actual size below.)

Smartly designed by a famous artist to go well with any costume, and sold in a cellophane-wrapped package of a dozen compacts at most fashionable shops. They cost so little—and save so much! Carry a book always in your purse, and sprinkle them liberally in your guest rooms.

No More Lipstick Stains!

(ACTUAL SIZE)



U. S. PAT.
1,873,610

Lyon LIPSTICK TISSUES

Leading Fifth Ave. department stores have LYON LIPSTICK TISSUES. If they have not yet reached your favorite store, send this coupon at once for a special sample package.

LYON TISSUES, 500 Fifth Ave., New York
Enclosed is 10c (in stamps or coin) to cover postage and packing. Please send sample package of three Lipstick Tissue Compacts to

Name

Address

GO BACK TO YOUR KNITTING

(CONTINUED FROM PAGE 78)

from * to within 15 stitches of end; over, knit 2 together, knit the last 13 stitches. Second row: purl all stitches, using the "overs" as stitches. Repeat these 2 rows until piece measures 10 inches (or to desired length below armholes). Bind off 6 stitches at beginning of each of the next 2 rows, and 2 stitches at beginning of the following 6 rows. Decrease 1 stitch at both ends every other row, 7 times (19 stitches, in all, have now been taken off at each side for armholes; 91 stitches left on needle).

The next step is to work a horizontal row of openwork across the entire back, as follows: knit 1, * knit 2 stitches together, over; repeat from * to end, omitting the over at end of row; turn and purl across, purling the overs as stitches (90 stitches in row). This is the beginning of the yoke. Work 6 rows in plain stockinette stitch (knit 1 row, purl 1 row). First row of ribbed pattern on yoke: knit the first 6 stitches; purl 1 and knit 1, alternately, until there are 11 purled stitches; knit the next 36 (centre) stitches plain; purl 1 and knit 1, alternately, until there are 11 purled stitches; knit the last 6 stitches. Second row: purl 6, knit 1 and purl 1, alternately, until there are 11 knitted stitches; purl the 36 centre stitches; knit 1 and purl 1, alternately, until there are 11 knitted stitches; purl the last 6 stitches. (There will be 21 stitches worked in ribbing of knit 1, purl 1, on each side of the 36 centre stitches.) Repeat these 2 rows until there are 32 rows of ribbing. Bind off 6 stitches at beginning of each of the next 10 rows (30 stitches, in all, bound off for each shoulder); bind off remaining 30 stitches for back of neck.

For the front, you cast on 129 stitches and follow directions for the back up to the armholes, and also the first 8 rows of armholes (105 stitches left on needle). Next row on right side, divide for front opening: knit in pattern the first 52 stitches and slip them onto a stitch-holder or safety-pin; omit the next "over" (centre of front); beginning with knitting the first 2 stitches together, work in pattern to end of row. Work even at front edge and decrease 1 stitch at armhole in every other knitted row, 5 times. Work 4 rows even on remaining 47 stitches. Beginning on right side, work a horizontal row of openwork across the entire row, as on back. Work 6 rows in plain stockinette stitch. Next row begin ribbing on yoke: knit the first 18 stitches; beginning with purl 1, work in ribbing on the next 21 stitches; knit the remaining 8 stitches. Continue in ribbing on 21 stitches, as on back, until there are 24 rows from the horizontal openwork row, ending at front edge. Bind off the first 8 stitches, work in pattern to armhole. Work even at armhole and decrease 1 stitch at neck edge in every other row, 9 times. Work 8 rows even on remaining 30 stitches and then bind off. Slip the 52 stitches from holder back on needle, beginning at front opening, work other side to correspond.

For the sleeves, cast on 103 stitches for lower edge and purl 1 row. Next row knit 41 stitches, work in ribbing of purl 1, knit 1, over the next 21 stitches, knit remaining 41 stitches.

Second row: purl the first 41 stitches, knit 1 and purl 1 over the 21 ribbed stitches, purl the last 41 stitches. Repeat these 2 rows until sleeve measures 2 inches. Bind off 5 stitches at beginning of each of the next 8 rows (always working the ribbing on the same 21 stitches); bind off 2 stitches at beginning of each of the next 6 rows. Discontinue the ribbing and working in all stockinette stitch bind off 2 stitches at beginning of every row until 31 stitches remain; bind off.

Sew front and back together at shoulders. Baste sleeves into armholes and sew in. Sew underarms and sleeve seams.

With the Cassimere yarn, work an openwork row of double crochet around the neck, as follows: 1 double in first stitch, * chain 1, skip 1 stitch on edge, 1 double in next stitch; repeat from * around and fasten off.

To make the collar, using the Cassimere, cast on 120 stitches; work 14 rows in stockinette stitch and bind off. Baste collar to neck, with right side of collar to wrong side of blouse; turn collar in half, lengthwise, and baste edge to crocheted edge. Try on, to make sure that collar is of right length; turn in edges, if necessary, and hem; sew on collar neatly.

The crocheted tie is made with the French Zephyr. With dark, chain 23 stitches, 2 double crochet in 4th stitch from hook, * skip 2 stitches on chain, 1 double crochet in next stitch, chain 2, 1 double in same stitch as last double; repeat from * 5 times; 1 double in next (the last) stitch of chain. Second row: chain 3, turn, 2 doubles between the first 2 doubles in row below. * 1 double under next chain 2; chain 2, 1 double in same space; repeat from * across; end with 2 doubles between the 2 doubles after the last chain 2 in row below, leaving the remaining 2 doubles for scallop. Repeat 2nd row until piece measures about 16 inches from beginning. Next row: chain 3, turn, 2 doubles between the 2nd and 3rd doubles of row below, * 1 double, chain 2, 1 double—all under next chain 2; 1 double, chain 2, 1 double—all in space between the next 2 doubles (an increase of 1 pattern); repeat from * across, thus making an extra pattern between each pattern below; end as in preceding rows. Work even (1 pattern in each pattern) until the wide part of tie measures about 15½ inches, and fasten off. Beginning at other side of starting chain and working with light blue, work an increasing row as at other end of narrow part of tie; work even until light blue side of tie measures 15½ inches and fasten off. Slip tie under the rolled collar as shown in illustration on page 78.

With Cassimere and beginning at underarm seam, make 1 double crochet in first stitch on lower edge. * chain 1, skip 1 stitch on edge. 1 double in next stitch, repeat from * around lower edge, join and then work a row of 1 single crochet in each stitch of last row; fasten off. Work these 2 rows, also, around the sleeves.

For the draw-string, with double yarn, make chain 1½ yards long, and draw this string in and out through the beading on lower edge, to tie.

Sinless Hair!

Hair can sin against your grooming . . . if the beauty of its modelling and texture is overcast by a fault imperceptible to yourself, but most apparent to your intimates. Hair, to be immaculate in its hygiene, must combat the effect of tight hats, curling irons and perspiration. It needs the meticulous assurance of Houbigant's Lotion Individuelle which, applied after the shampoo, before the wave, invests the hair with delicate, lingering



perfumes of special concentration . . . enduring . . . a halo of defense against offense . . . flawless in its fragrance. Lotion Individuelle rinses the hair of clinging grime, oil and soap residues. And it softens and supple, leaving the hair pliant, more receptive to all modellings, which set naturally, lustrous with highlight and sheen.

Odeurs . . . QUELQUES FLEURS
IDÉAL . . . BOIS DORMANT
AU MATIN . . . SUBTILITÉ . . . ETC.

"LOTION INDIVIDUELLE"

OBTAINED AT AND APPLIED IN HAIRDRESSING
ESTABLISHMENTS EXCLUSIVELY

HOUBIGANT

PARIS

FLOWERS

...always smart



Flowers do new smart things to you. They walk hand in hand with the fashions. The wee-brimmed shallow-crowned hat takes on a gay, pert look with an old-fashioned bouquet at the shoulder... the mannish, tailored suit turns feminine and alluring with a lapel that boasts a colorful boutonniere... the severe, new neck lines are glorified and made easy-to-wear when caught with a lovely 3-group bouquet... and the woolen evening gowns are divinely smart when they sport a real flower shoulder strap or lei.

Individualize yourself by wearing flower styles that are different and distinctly YOU. Let your florist help you... he has a wealth of smart, new ideas.



SEND FLOWERS BY WIRE. If you want to send the truly distinctive gift that every woman of fashion adores... send flowers! Through the unfailing service of the FLORISTS TELEGRAPH ASSOCIATION flowers can be sent ANYWHERE... ANY TIME... AT MODEST PRICE.

SAY IT WITH FLOWERS

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A GIRL'S LIFE IN PARIS

(CONTINUED FROM PAGE 61)

Señor Massès showed us some portraits he'd done out in Hollywood. Rudy Valentino, in his, looked as gorgeously romantic as ever, poor dear.

Wednesday—Spent the day entertaining one of those wonderful little French dressmakers. Had her in to make that old red velvet evening dress into a jacket. She did a lot of shirring on the sleeve and a lot of fancy-work on buckram for the collar, and that was the day's work. Don't want buckram for that collar, anyway. She took two and a half hours out for lunch. I took three hours out to get my hair done. Dressing in Paris is a lifetime job. Don't wonder those Frenchwomen give up their lives to it. Maybe I could accomplish something, too, if I had nothing else to do and if I could only locate one of those good little dressmakers—elusive, but I am assured they do exist.

Thursday—Dropped in at Mauboussin's. It appears that all the diamonds in the world won't do you any good unless some of them are yellow and some are blue and some are brown. Just to mystify you, Mauboussin is setting everything with coloured diamonds, this year. Also, a simple little combination of rubies, emeralds, and diamonds looks unimaginative and poor. Am going to empty all the bits of amethyst, aquamarine, topaz, rubies, emeralds, and diamonds out of the safe-deposit box and have Mauboussin set them all together in one great big dowager brooch. The more stones the better, I judge.

Friday—Lunched at the Ritz. Must remember to have Marie serve *aufs pochés Suzette* when the Wainrights come to lunch. They never thought of serving poached eggs in baked potatoes, I'm sure. Ran into old Mrs. Dyer coming out. She gave me a lift and talked lengthily about home and mother. She's had her car upholstered in beige kasha, the kind you buy at the tailor's, and it looks superb—and utterly new.

Saturday—Took shoes back the second time. Don't suppose they'll ever be right, but they do say you throw away the first three pairs you have made in this town and then walk on velvet for the rest of your life. Providing you stick to the same man. Um—three times five-hundred francs is sixty dollars, but, once you get started, all you do is order a new pair or two once a year. Maybe it all comes right in the long run. Off to Fontainebleau for the week-end. The Courtneys have promised me a horse and a good crowd to ride with.

Monday—Helena Hopkins came to lunch. Looked like a fright, poor dear. Told me she had spent twelve hundred dollars on clothes in the three months she has been here. Went back with her after lunch to look over the junk and told her to give it all over to the *concierge* and the maids and start fresh. These poor benighted souls who arrive gleefully in this town searching bargains and don't know that, if they want to economize, let alone look respectable, they must spend a lot of money and buy some really good clothes at the start. Then and only then can the real Paris wonders begin. Showed her how to buy a complete

outfit, all very *grande couture*, for the same twelve hundred, but it requires self-control.

Tuesday—Will never learn to like the scum of milk on my morning coffee, and can't train Marie to bring me a strainer with the breakfast tray. My disposition utterly ruined, but learned something new, so the day is not utterly lost: *couturier* (m.) means Dressmaker, whether referring to Monsieur Jean Patou or to Madame Jeanne Lanvin; *couturière* (f.) means seamstress. Just as well to get that straight.

Wednesday—Lunched at Albert's. Saw Mistinguett and Raimu, who has just finished being filmed in "Fanny." Ran into Virginia Gates, who took me back to Dorothy Gray's to see the lipsticks all matched up to the rouges. If Tawny is the rouge for you, then Tawny is the lipstick for you. Think how that simplifies a girl's life in this none-too-easy-going era. The funny thing is that no one ever thought of it before. Columbus and the egg all over again. The next step in the Progress of Civilization is to match the nail varnish up to the lipstick and the rouge. That's my pet theory: that your nails and your lips must match—and it's a good one, I think.

Thursday—Went into Mille's for a manicure. Tried out their new "grenat" and had it taken off again. Purplish in hue and too, too decadent for me, though it is no secret that Madame Untel and the Comtesse de Qui and the Princesse de Quoi are taking it up—and it might be better with those new purplish colours than coral, at that. Me, I'm going in for that new henna shade, when I let fly. Mahogany, I call it.

Friday—Had hair set again. Climbed up six flights to visit the Marvellous Little Dressmaker, Who Stays at Home, and she wasn't there. The *lingère* telephoned that she couldn't come. Frightful day, but felt soothed when I walked across the Pont-Royal, the river all green and black and gold. Went on to the Ritz bar to meet some visiting firemen and forgot it all in Martinis and tiny hot dogs. The topic around the bar was that Lady Abdy had gone to Berlin to go into the movies. If it's true, she'll be a success with that exotic Russian beauty of hers.

Saturday—This, it appears, is going to be the Great Glass Year. All the girls are going back to America with Boivin's mirror-mosaic cigarette-cases and briquets, and Boivin's huge solid-crystal rings. Elizabeth Arden's new vanity-case is to be of mirror-mosaic, with lipstick-holder to match, attached. I am breathlessly waiting for that ultimate refinement in the way of feminine accoutrement to burst upon the world.

Monday—Heard Lucienne Boyer sing at Ciro's and later at Chez Elle. This is her new intimate night-club—formerly La Michodière. Americans adored her at the opening—they are all taking home her new record, "Ne dis pas Toujours." At the opening, practically every one who was at all smart or distinguished wore short fur capes. I liked the dark ones better, however, than those of ermine—they seemed more distinguished, somehow.

How shall you **CHOOSE YOUR ROUGE?**

by Patricia Gordon

The new fashion in rouge! Do you know it? Always the correct shade to harmonize with your costume color. With brilliant gowns . . . richly hued rouge. With costumes of soft color . . . rouge of corresponding subtlety. Not just one shade for all occasions. You know usual rouges offer one shade for your type; they limit you to that shade alone. Now, learn that any Princess Pat rouge shade will harmonize with your type. You can wear, equally well, Princess Pat Vivid with brilliant red costume or Medium shade with more tranquil creations. Thus, from among the eight Princess Pat shades you cleverly evoke new, fascinating variations of your beauty. That every shade of Princess Pat matches any skin, is due to the secret of Duo-Tone blending. In each shade there is an undertone and an overtone. The undertone matches the skin. The overtone gives perfect color. There is never painty artificial effect. Princess Pat rouge gives color seeming to come from within the skin—like Nature's own. So choose your rouge as fashion demands—to harmonize complexion with costume. You will thrill to the amazing beauty of this new mode.

PRINCESS PAT



... so you're a
Peggy Sage enthusiast too!



Well, rather! It's quite a sorority whose members are pledged to lovely fingertips. For Peggy Sage Polish comes in eleven... yes eleven... of the loveliest shades imaginable, from a disarming, innocent pink to subtle sophisticated reds. These are the very same that Peggy Sage uses in her own Salon—you now apply at home.

But whether you assume the mood angelic or go in for the bolder pose, you'll find Peggy Sage Polish a grand economy. It brushes

on evenly... without the annoying stickiness that betrays less perfect polishes. No matter how deep the shade it never stains your fingers.

All Peggy Sage Polishes are mirror-smooth and wonderfully lasting—but then you'd expect that of "the smartest manicure in town."

A perfect manicure, such as you'd have at the famous Peggy Sage Salon, you now achieve, yourself, with these superior preparations, which are available at all the better shops.

• Liquid Polish in exclusive Peggy Sage Shades . . . \$1.00
 "Set of Two" with Polish and Polish Remover . . . \$1.50



• Cuticle Remover \$.75
 Cuticle Oil . . \$.75
 Hand Smoother and Softener Cream \$1.00
 Cuticle Cream . \$.75
 Hand Lotion . \$1.00

Peggy Sage
 Salon MANICURE PREPARATIONS

• 50 EAST 57TH STREET • NEW YORK •



MARTINUS ANDERSEN

This is one of the Frosted Foods counters, where such delectable edibles as asparagus, lobster, oysters, and strawberries are to be had long after their season has passed, as described on page 40

VOGUE GOES EXPLORING

(CONTINUED FROM PAGE 40)

heights of popularity, and, one summer at Juan les Pins, ladies would drink nothing but tangerine-juice! Now, there is a new one in pineapple-juice. This is delicious and refreshing, and tastes like fresh pineapple-juice, though it is in cans, put up by the Hawaiian Pineapple Company. It may interest you to know also that it is a very good mixer with almost anything you want to put into a cocktail shaker.

Progressing to another fruit, here is a discovery that is so new that it has just reached your market, and that is fresh dates from California. Did you know that, up until now, you haven't ever eaten a fresh date, unless you have been in the countries where they grow, because all the dates that are imported here have to be dried before they can stand the trip? If that doesn't seem a catastrophe to you, it is because you don't know how the fresh dates taste. They are succulent and smooth, as no dried fruit could ever be. Even their sweetness has an added freshness. And they are so healthful that you can say "yes" every time your child asks for another. Even when they are in date muffins, or chopped up with pecans for tea sandwiches, their new deliciousness is apparent. They are grown in California and shipped to markets all over the country. Desert Gold is their name, but they are good dates just the same.

Of all beautiful soups, can there be any more truly beautiful than green turtle? When you encounter it at dinner, you have the pleasant feeling that everything will be right with the menu. And, since you can't have this soup made at home (unless you're equipped with a Gargantuan kitchen and a corps of chefs adept in cutting up green turtles), a good tinned variety is a hostess's salvation. Franco-American has one, and a proud soup it is, using only turtles from the West Indies, home of fine turtles. The clear soup, amber in colour, flavoured with sherry, and rich with luscious strips of the turtle meat, is the love of most con-

noisseurs, but, if you happen to prefer a thick soup, no matter what kind, there is also a thick green turtle soup from the same makers, with less of the turtle flavour, but just as much sherry.

Every so often in the life of the hostess, there comes a time when a cold chicken would Save All—to accommodate the inevitable extra guests; to create an after-theatre supper; or, maybe, just to appease a husband's hunger. If she is up on her discoveries, all she has to do is refer to the pantry shelf, where reposes an already cooked Hormel chicken. Every one knows the Hormel hams, but the chickens are still something of a discovery. Half or whole, as you prefer, they come, resting in a delicious clear stock, which, if the chicken is left on ice sufficiently long, hardens into an aspic that is nice to serve around it. Or you can even have it sautéed, if there's time and you want to.

To turn from the newer fields and discover some things that have been going on for generations, mention is to be made of the fruit cakes and plum pudding (and a very seasonal mention it is) that are made in the Peggy Anne Kitchen, down in Virginia. Old recipes, handed down through the generations, like old silver and fine wines, seem to acquire an added mellowness with the years, and certainly these cakes and puddings are noble examples of the cuisine of the Old South. Rich, darkly luscious, they are in the perfect tradition of what holiday cakes and puddings should be. If your diet excludes them, you can send them to your friends, for they come gaily wrapped and tied with ribbon. They can be ordered from Charles, in New York. S. S. Pierce in Boston, or direct from the makers, from November through February.

Another discovery that has the background of an old-time recipe is a sauce known as Creole Spiced Wine Sauce. Epicures proclaim this from the house (Continued on page 95)

Not in years have Gorham Sterling Silver Gifts been **so inexpensive**



YOUR GIFT this year can be the finest sterling silver—whether it be a bridal gift, anniversary remembrance or with the season's greetings. For not in years has Gorham Sterling been so moderate. Today you cannot buy as fine sterling anywhere for less.

• For instance, if you choose a set of Gorham Sterling flatware, you'll find that a set of six (quite complete for simple entertaining) costs as little as \$53. Note the wide selection of design in Gorham's six most popular patterns pictured below—from the simple, austere Edgeworth to the French Chantilly with its ornate grace and charm. And, which-

ever pattern you select, you are assured of distinguished craftsmanship, for Gorham has been famous among silversmiths for over a hundred years.

• The ancient love for fine silver makes separate pieces of exquisite hollowware welcomed gifts. And these also are distinctly moderate in price. The group below was selected as ranging in price from \$3.50 to \$100.

• Beautifully engraved, or of more simple design, sterling silver trays, dishes, platters, bowls, bacon sets, salts and peppers, coffee services, compotes, and sets for jam and mayonnaise, are all timely suggestions. Gifts

that delight . . . priced to meet every budget.

• You can see these gifts, and many others of Gorham Silver at leading jewelers. Gorham Sterling has been the choice of prominent families for generations.

Our new PAMILLA SILVER CLOTH ROLLS AND CHESTS actually keep the original beauty of sterling free from tarnish for many years . . . They are designed to hold the pieces of the various sets. Sold with Gorham Sterling everywhere.

Left to right, for six teaspoons
Fairfax, \$6.50; Hunt Club, \$7.50
Edgeworth, \$4; Chantilly, \$6.50
Shamrock, \$6; Etruscan, \$6.50



Left to right, back row
Plain Bonbon Dish, \$3.50
Chippendale Tray, \$100
Celery and Roll Tray, \$25
Front row: Compote, \$15
Salt and Pepper, \$10
12" Bacon Platter, \$35
Bacon Fork, \$5

Gorham Sterling—at the smartest jewelers

(CONTINUED FROM PAGE 53)

It won't be a secret long—if you wear Lucien Lelong's new perfume—"Whisper"



• No matter what you expect of Lucien Lelong's new perfume, it isn't like that at all! It's new and surprising and thoroughly enjoyable. Paris calls it "Murmure"... here we call it "Whisper"... you will pronounce it heavenly. Yet the flacon is only \$5. And what very, very nice things it says about you!

A little later, I took up the secret art of making quince water. Quinces are marvellous for the complexion. Quince water is made—now don't repeat this—out of quinces! I have been beating up a fine cold-cream, for these thirty years—a most superior cold-cream, as white as driven snow, smooth, smelling fragrantly of pure wax and rose-water. As for a certain pomade made of mutton fat, you'll not get a word of that secret out of me—nor of twenty other of my magic spells.

Yes, once more I'll have to show you what I can do. I have joyfully decided on that. I'm already lost in admiration before the women transformed by my hands—the hands of a writer, delighted to work on human flesh and blood for a change. I emphasize the good points and gloss over the defects, and my impartial fingers are henceforth endowed with a kind of vicarious maternity.

You may not believe it, but all women are infants, ingénues. They have a positively childlike ignorance as to what's becoming to their faces, an almost primitive love of bright colour,

and, at the same time, a shy fear of not being "like every one else." They adopt a standard type of lipstick, give in to the usual sun-tan powder, endure greasy eyelash make-up that gives them eyes that positively drip; they put on their rouge with a heavy, but uncertain hand, too far down, too near the nose, too far away from their eyes, or in one hard patch.

But I can see at once what needs to be retouched on a slightly worn feminine face—a face waning, perhaps, a little drawn with fear, but still full of hope. I have so often studied that particular landscape, the human countenance, that I can find my way about unhesitatingly. The women I have cared for and, so to speak, refitted are touchingly grateful. They make me swell with pride. They can hardly wait to get out once more into the hard light of day or the equally trying bright lights of night. From the threshold of my little office, I watch them skip off, and I can hardly keep from crying out to them, "Run along now and play all those little games like love and hate. Run along now and enjoy yourselves."

VOGUE GOES EXPLORING

(CONTINUED FROM PAGE 94)

tops, and even purists in the matter admit that it gives a superb flavour to French dressing if you use it in place of vinegar. Its spiciness is a welcome note in vinaigrette sauce, and Bernaise, always difficult to flavour perfectly, profits greatly by its entry. All in all, one of those condiments that a versatile cook will recognize as her own. This is also to be had at Charles.

Another sauce that is a joy and a boon when lamb is your roast and there is no fresh mint at hand is Greenwood Old English mint sauce. Some way or other, this is made so that it manages to give you the idea that the little pieces of mint in it were just pulled out of the garden. To be had at Macy's.

Still another old Southern dish is the Old Southern Spiced Rounds from old Nashville. These are a true discovery, in that it is difficult to discover a new kind of meat, and here you have one, made only in Tennessee and little known beyond that district. These are fine rounds of good red beef, shot through with spices and cured in brine for weeks, then steamed and cooked in their own juices. You serve them cold, cut in wafer-thin slices. They make a noble buffet piece and are guaranteed to arouse avid curiosity among your guests. These can only be ordered direct from their maker, in Nashville.

If you want to go on a whole voyage of discovery, you can have a whirl at Trinacria, the Italian shop on Twenty-Ninth Street in New York, already beloved of the epicures who have uncovered it. Strung up on a rack down the whole length of the shop are more salami than you ever saw in your life, the grandest ones, all wrapped up in silver foil. Jars and jars of different kinds of olives—the dried ripe ones, the bitter, pointed

Sicilian ones, and some fascinating little ones that look just like cherries—"the olives of Gaeta"—and are grand for cocktail parties. Every kind of macaroni, spaghetti, and noodles, with some that will win your heart because they are so pretty (what, macaroni pretty?) and keep their shape in cooking. Ravioli fresh every day. Every kind of cheese—the Bal Paese is superb, and the Gorgonzola black and rich. Parmesan is ground fresh for you while you wait, and there is one cheese, *Provoloni* (Italians adore it) that looks like a gourd and makes everybody ask, "what is that?" *Prosciutto*, the Italian ham that is like the French *jambon de Parme*, and pâté made with liver that is a five-star discovery, because it costs so little and tastes so de luxe. Both of these are perfect hors-d'œuvres ideas—slice the ham in tissue-paper slices and cut the pâté in blocks. And, this is only the merest beginning! After you've discovered until you are dizzy, you can walk down the street to one of the few places in New York where you can buy live snails—that is, if you happen to want some live snails.

Two discoveries for dieters: Supremise, a salad dressing to take the place of mayonnaise, for ladies getting thin. Good and Non-Fattening Muffin Crisps, a type of toasted muffin that contains less than half the starch of bread.

And, to end on a savoury note, there is Pini's Savoring, to do wonderful things to your ducks. This is the inspiration of a Boston chef whose ducks were so grand that people got him to write down his seasoning, and that is how it all evolved. You can put the Savoring on steaks and chickens, too. All of the last three items, you will find at Charles, in New York.



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without affecting your wave . . . without catching cold.



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You'll never know what wonders Oyloff will do to your hair until you

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Proof! All photographs taken during a private demonstration by Herman Bosch for America's leading beauty editors, Biltmore Hotel, New York City, May 24, 1932.

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VISA FOR SOUTH AMERICA

(CONTINUED FROM PAGE 54)

and you're apt to find more Peruvians than gringos, which is not the case at the country club. As well as a great number of tennis-courts of all kinds, there is a large sports house set in a terrace quite far from the main clubhouse, and here cards, dancing, and all sorts of indoor games are played. This club-house has a basket-ball field—principally for the feminine members, who are taking it up as a new hobby in Peru. Right in the city is the Club Nacional, a very elaborate affair, used mostly as a place for luncheon. The cuisine is excellent. The women's club, "Entre Nous," is used for concerts, lectures, and bridge parties.

HOME LIFE

What little entertaining that Lima does now is at private houses, and there are some very charming ones in and around the city. But, let me quickly add, there are some houses so awful that you feel sure the architects must have designed them as jokes. I'd love to include a few photographs of these horrors—but I want to go back to Lima some day! The houses I liked best are the old Colonial ones, really charming affairs in the best Spanish tradition. One of the finest examples is the town house of Señor Manuel Prado. The old Torre Tagle palace is no longer a private residence, but is used as a government office. It is in good preservation, however, and well worth a visit.

One of the most amusing houses in Lima is the house of Professor and Mrs. Julio Tello. He is an enthusiastic archaeologist and one of the foremost authorities on Incan history. In designing his home at Miraflores, a lovely suburb on a high cliff looking out to the Pacific, Dr. Tello had the delicious idea of building an ultra-modern house—but he has used for his inspiration motifs employed by the Incas when man's abodes were first designed. An estate where many informal parties are given is that of Señora Ricardo Barrera. Having lived in Paris for six years, she has recently returned to Lima with her son, who has just finished his education in Europe, and she usually has parties of young people, who enjoy the pool or dancing in the large rooms of her place at Barranco, a smart suburb of Lima.

Aside from the clubs and private houses, you're most likely to see Lima society at such Bohemian places as the old (and very fascinating) Hotel Maury, Leon's, and Raymondi's. You'll also see smart people at tea at the Café Marron, where talkies instead of an orchestra entertain you. You will find that the bright young things are apt to turn up at the greyhound races after dinner (about 11 o'clock) or else at the jai alai games.

When I announced in Lima that I was going down to Santiago, people said that I was quite mad. Chile was in the throes of a revolution—or rather of the third revolution within a few weeks, martial law was in effect, and nothing was doing socially, only politically. So I was warned. But what I found was quite different. Had I not fortified myself with a five-day rest at sea on that comfortable little ship

called the *Santa Barbara*, I don't know how I would have weathered the continuous round of parties, informal though they were.

The Chilean capital, though very cosmopolitan and chic, is small enough so that every one seems to gather at the same places at the same time. For instance, the smart world turns up *en masse* at noon for an *apéritif* at the Crillon bar. Then, those who are not lunching at private houses or at one of the golf-clubs are found at the Club de la Union. Later, they all have tea at "Gath y Chaves" (this is the Saks-Fifth Avenue of Santiago). At eight-thirty, you'll find the same crowd having cocktails at the Savoy. The most popular forms of entertaining in Santiago to-day are informal teas with bridge following. Along about eight o'clock—though this is considered quite early—you'll go on to a cocktail party and arrive for your dinner-date at nine-thirty, which means that you sit down at ten. Fortunately, you don't have to dress—that is, the men don't—unless it's a diplomatic affair.

The only formal parties given in Santiago to-day are apt to be the diplomatic ones. I dodged as many as possible, after one ghastly experience. On arriving at the Embassy promptly at nine-thirty, the guests were kept waiting in an uncomfortably stiff salon until ten o'clock before a cocktail (I can't use the plural) was produced. And it turned out to be a concoction of some liqueur and whipped cream! A footman then threw open two large doors, and I thought of course it was the announcement of dinner. But no—we were corralled in another stiff room for that pet diversion of Chilean diplomatic functions—a flash-light picture. After these painful preludes, we eventually seated ourselves at the usual—and, oh, so long—course dinner.

EXILES IN CHILE

But such trials are rare, and the small, intimate parties which Santiago does so well are great fun. One of the most attractive hostesses is Alicia Cañas—really Señora de Sanfuentes. It took me some time to get used to the custom of referring to a married woman by her maiden name. Of course, no one is Lucy Stone-ish about it. I mean—on calling-cards, in the press, and on being introduced, the husband's name is used. But, in speaking about a married woman, people invariably refer to her by her maiden name. Alicia Cañas, then, lives in a romantic and very old Colonial home on the outskirts of Santiago. She, like so many smart Chileans, has been in Paris for years, but, due to the new law which prohibits a Chilean spending money outside of the country, has become "exiled" in Santiago. I must say that these women are awfully good sports about their plight. They don't grumble nor for a moment let you feel their nostalgia for Paris. Take Maria Edwards, for instance. For years, Señora Maria has been sketched and photographed at all the smart places in Europe. Now she is forced to live in her Santiago house—a house so large and expensive to maintain that she (Continued on page 100)

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V I S A F O R S O U T H A M E R I C A

(CONTINUED FROM PAGE 98)

keeps only one suite open. But she said to me, "I'm really glad to be living home again—after all, I have plenty of good food, fine air, and, above all, my old friends." They are philosophers, these exiles.

To go back to Alicia Cañas—I dined at her house in a manner that is typical of Santiago to-day. Her place has been in the family for generations, and, because she has been in Europe so much, central heating has never been installed. Therefore, she keeps merely her own bedroom and a little boudoir sitting-room open, heated by an old Chilean brazier. After walking through room after room, all damp and cold—but full of lovely old things—we came to her own warm apartment, and it was here that dinner was served. There were eight of us, and we were seated at two tables—very cozy it was. The four women were all Paris "exiles." The men were Augusto Errazuriz, the most-in-demand bachelor of Santiago and still in as high spirits as he was in his days at the Chilean Embassy in Washington; Alessandri, one of the many former presidents of Chile; and our own Ambassador, William S. Culbertson. Though the men didn't dress, the women had on their best semi-décolleté models from Paris. A maid whose mother's mother's mother had been in the family served a delicious dinner—not too long (which is unusual in South America). Right here, I'd like to do a little praising of the Chilean cuisine, which is the best in all South America. Rather like the French, with the best points of Spanish cooking. Chileans are exceptionally hospitable and very American about asking foreigners to their homes (this in spite of what I'd been told about South Americans not liking to entertain you in the bosom of their families).

One of the most attractive women in diplomatic circles is Mrs. Gideon Boissevain, wife of the Dutch Charge d'Affaires. She is an indefatigable hostess, as is Lady Chilton, wife of the British Ambassador, and, when she is away, Mrs. Geoffrey Thompson, wife of the British Charge d'Affaires. Both of these hostesses of the British Embassy are Americans, as, Santiago will soon tell you, are all the wives of the secretaries in this Embassy.

BUENOS AIRES

South America's metropolis and most cosmopolitan city, Buenos Aires, is naturally more like Paris, London, or Berlin (of which place it continually reminded me), in its manner of entertaining. It impressed me as being less affected by the depression than any city I have been in for a long time. Prices are high, shops are busy, and every one looks exceedingly well-dressed. Here, let me add a word about the women of Buenos Aires. I am no style expert, nor a connoisseur of the mode feminine, but, to my non-professional eye, the Buenos Aires women looked smarter than in any city I know. Yes, and I'm thinking of New York, too. We are apt to have a picture of South American women that is all wrong—certainly as far as Buenos Aires is concerned (and why can't we learn that South America

is not one large country, but is divided into separate countries almost as distinct and different from one another as those of Europe?). Speak of a South American señorita, and you are apt to picture a rather plumpish woman with raven locks, flashing eyes, flamboyant make-up, extreme clothes, and covered with diamonds. But just the opposite is true in the Argentine. The women are, if anything, a bit too conservative in their smartness. You rather miss the occasional dress that you see in New York, Paris, or London which makes you exclaim "how interesting" or "how daring." There is a sameness about the very elegance and good taste displayed, which is as surprising as it is somewhat monotonous.

THE CALLE FLORIDA

You see these well-groomed ladies in droves on Buenos Aires' rue de la Paix, the Calle Florida. But perhaps Bond Street would be a better comparison, as this thoroughfare contains, besides shops of the jewellers and couturiers, many men's stores and art galleries that are reminiscent of London. You see society, too, in the grill-room of the Plaza Hotel, which, by the way, is one of the best-run hotels you'll ever find, and the cuisine there (especially the meats) is something to remember. The Saturday night dinner-dances at the new City Hotel bring out a smart gathering. But in Buenos Aires, you must learn to do things on certain days. For instance, you go to the Colon, the loveliest setting for opera I've ever seen, only on certain nights. Señor Jorge Mitre, publisher of *La Nación*, had sent me his box to hear Lily Pons in "Lucia." But the morning of the performance, Mitre phoned me to say he would like to send the tickets for the following night, as it would be *the* night. It mattered not that I didn't care to see the Russian piece which was scheduled, and would much prefer Pons. No, that particular week society had decided it would go on a certain night—and that was all there was to it.

Later, I was glad of the change, for the audience proved to be a better show than the spectacle, the old rose colouring used on the tier after tier of boxes making a most flattering background for the smart women and men. As to the masculine beauties, the general conception of Argentine men, based for the most part on the gigolos around Paris, is as inaccurate as the picture we have of the women. Except for the dance-hall dandies, most of the men look as if they had stepped out of Savile Row. At the opera, you see evidence of to-day's tendency towards informality. Whereas formerly it was just as essential for a man to appear in a white tie at the Colon as it is at the Metropolitan or Covent Garden, during the past season, about half of them were wearing black ties. The women, too, toned down their outlay of jewels. And just as you go to the opera on certain nights, so do you lunch at Harrod's on Saturdays—yes, the same Harrod's as the grand institution you've long loved in London.

But, to get the real flavour of Buenos Aires society, you must go to

some of the astonishing houses—those elaborate structures that seem as if they must house archdukes and duchesses. One such palace—for really no other name is accurate—is the Celedonio Pereda house. At a tea there one afternoon, it was all I could do to refrain from lying on the floor so that I could enjoy to the full the gorgeous ceilings done by Sert. It seems that a few years ago, this Spanish artist was commissioned to do ceilings for five rooms in this house. The result is a real achievement. Though the rooms were already completely furnished and decorated, and, although Sert never saw them—they merely sent him photographs, blue-prints, and colour samples—he evolved five ceilings that, in spite of the complicated use of figures which are so characteristic of his art, fit harmoniously into the rooms decorated in various periods.

There is one social treat in store for you in Buenos Aires, and it shouldn't be missed, as it's worth any effort that you may have to expend. I refer to an invitation which will take you to the salon of Señora Maria Baudrix. This interesting woman is what I can only describe as a "character." A spinster, invalided in her house—a fascinating old Colonial structure on the Avenida Santa Fé right near the Plaza Hotel—, Señora Baudrix surrounds herself with groups from the intelligentsia, who come to lunch, tea, and dinner. If she likes you, you will be put on her list of those who may drop in daily at tea-time. These gatherings are the nearest approach to a salon that I know of in this day and age, and her luncheons are equally interesting and reminiscent of a more mellow period.

LUNCHEON IN BUENOS AIRES

When I went to one of her luncheons, I was ushered directly into the dining-room, where I found our hostess already seated at the table, elaborately set with candelabra, many bonbon dishes, and vases of flowers. Although the sun shone brightly without, the curtains were drawn, helping to heighten the effect of a stage-setting. Señora Baudrix is a short, plumpish woman rather like Queen Victoria. In fact, Victorian atmosphere pervades her whole ménage and her parties. The guests were mostly writers, painters, publishers—with a few diplomats sprinkled in. Inasmuch as every one leaves the minute luncheon is over—the hostess still seated at the table—the luncheon itself is a long one. And that means great length in the Argentine!

Here is what we had: grapefruit with guava jelly in the centre, mushroom soup, then scrambled eggs and asparagus tips as an entrée. After this course came a cold turkey in aspic, with a green salad. I naturally thought the luncheon was approaching an end and expected an ice or fruit to follow. But not at all—we weren't half through! The next thing to confront us was a marvellous dish of hot ham, sweet potato croquettes, and hot prunes. Following this, something was passed which I thought was dessert at last. (Continued on page 102)

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THE MODE OF WILLIAM AND MARY AND OF ANNE

NOTE: This is the thirty-seventh in a series of articles on the history of feminine fashions, which appear in Vogue from time to time, and, when finished, will be collected and published in book form.

WHILE France was coming more and more completely under the autocratic sway of Louis XIV., England, rising in her might, tossed the last of the Stuart kings from her throne and summoned in his place the Dutch William and his wife, Mary, the Protestant daughter of that undesired Catholic sovereign, James II., to be succeeded by Anne, sister of Mary and last of the Stuart Sovereigns. In the chronicle of the mode, their reign stands as the period when Dutch influence tempered English fashion, when the peruke was king of men, and when the head-dress rose to such towering heights that chair-backs were forced to add a cubit to their stature to support it.

The blunt and sturdy Dutch ruler and his eminently respectable Queen,

produced, it must be admitted, a somewhat bourgeoisie influence on the mode, already shorn in the days of James II. of many of its picturesque eccentricities of cavalier days. Fortunately, however, their influence was in large measure counteracted by the influence of the French court, persisting in spite of the continual state of warfare between King William and Louis XIV.

The high red heels of Versailles lent colour to both masculine and feminine modes, the sumptuous embroidered coats of Louis XIV. were worn in slightly more sober versions by the courtiers of his enemy, and the French peruke and periwig blossomed at the English court with a profusion and a variety which entitles them to a whole book of their own. Chief among them was the luxuriant curling wig which was the favourite at the French court, parted in the middle and rising in masses of curls to fall well over the shoulders and weighted with quantities of perfumed and costly powders—no less than two pounds for a single dressing of a dandy's peruke—held on

by yet more costly and far less pleasant pomatums and other sticky preparations. Skilled barbers, of course, dressed these imposing masculine coiffures, but it was a mark of the exquisite to be seen in a theatre or other public place languidly drawing a comb through their curling luxuriance and gracefully blowing away the resulting clouds of powder to fall where it might.

The dressing of these great wigs was an affair of time and patience. Owners of many—a costly proceeding—would, of course, employ a barber by the year and send one of the ubiquitous footmen of the day to bear each in its due season for his freshening ministrations. But it was quite the mode for the man of fashion to repair in person to the perukier and sit bareheaded and wrapped in one of the splendid dressing-gowns lately become a feature of the masculine mode, while skilled fingers curled his artificial ringlets around warm clay tubes and duly dried them, a process (Continued on page 104)

V I S A F O R S O U T H A M E R I C A

(CONTINUED FROM PAGE 100)

It looked like some sort of pudding, but turned out to be, of all things, spaghetti! It was made into a mould and had chopped meat in it, the whole thing surrounded with some sort of dumplings. When dessert finally did come, it was ice-cream with a rich, hot chocolate sauce. Then fruit knives were passed. But not content with serving ordinary fruit—it arrived in candied form in a towering mound, the centre of which was filled with whipped cream. Finally, various cheeses were passed, and the meal was actually brought to a close. All sorts of wines were served throughout the lunch. On making my exit, I went straight to the hotel, called off several engagements, took a cab out to the park, and walked briskly for two hours.

BARS INTIME

Buenos Aires has gone in heavily for bars *intime*. Scattered about the smart section are little apéritif places that look like those you see in Montparnasse—or even more like New York's chic speakeasies. As a matter of fact, one of them is actually called "The Speakeasy"! From the exterior, you would think you were entering an old residence—there is no name nor sign, in true speakeasy manner. Other popular bars are called "O. K." and, believe it or not, "Sex Appeal!" The names are in English, of course, the idea being to create an atmosphere as American as possible. So you see that the influence of the U. S. A. and prohibition is being felt around the world. Between six and eight o'clock, these places are full of Buenos Aires's best people. Even debutantes can go to them unchaperoned, which they can not do at more public bars and which wouldn't have been allowed a few years ago. They're gradually getting more liberty—the girls in South America. While these little bars aren't clubs and are open to the public, the Argentine *hoi polloi* does not flock to

them, as it senses that it does not belong.

Although it has been a dull season in Buenos Aires, as compared with the past, there have been several large and elaborate parties. One was the costume ball given by Doña Josefina Riglos, and another was the dinner-dance sponsored by the Jockey Club. This club is the most astonishingly elaborate organization I know of. The club-house itself on the Calle Florida is the last word (and I think literally, for such places will probably never be built in the future) in luxury: a library that looks as if it belonged at Oxford; a fencing room reminiscent of Versailles; a whole string of card and game rooms; private dining-suites; not one—but two—Turkish baths—oh, it is indeed paradise such as the clubman seldom finds.

People are mad about sports in Buenos Aires, and, during the winter season, races, polo, and golf are at full tilt. If you're visiting there from November to May, you will find the city deserted, every one escaping the heat on their *estancias* at Mar del Plata (the Newport of Argentina), and up in the Andes at La Cumbre. But when I was there, all the many golf-links were crowded—and it seemed to me that half of those playing were women. One of the most attractive of the women golfers in Buenos Aires is Mrs. Alex Nicholson, many times national golf champion and the present title holder. She is known everywhere simply as "Maggie." Like many people you run across in Buenos Aires, she is an Anglo-Argentine (witness Lacey and others on the polo teams they send up to us). "Señora" Nicholson has an Irish background and talks with a delightful accent, which is a brogue with an Andalusian twist. The Anchorena twins, Ercilia and Amalia, are attractive figures and are seen almost every day on one of the Buenos Aires links.

As to the social activities of Rio de Janeiro, I can say little. Parties and such were farthest from my mind in this magnificent spot where Nature is the supreme attraction. There are so many places to visit around Rio—excursions of a day or half-day, which you take by motor, ferry, or launch—that you get in the habit of refusing lunches, teas, and cocktail parties. And when you do arrive home, intoxicated by the exciting sights you've seen, you're more in the mood to have dinner on the roof of the Palace Hotel and revel longer in the panorama—with the city sparkling below you. Or you may decide to drink in (either way you care to take it) even more of the nocturnal beauty of this shimmering city, by dining in the restaurant on the top of Sugar Loaf, the mountain that dominates the harbour and capital.

TO SUM UP

In short, in Buenos Aires and Santiago, you were in the atmosphere for a great deal of social life—and don't make the mistake of visiting these two places unless you are armed with letters of introduction. But in Lima, there is enough of historical and architectural interest to keep you going, and in Rio there is so much of natural beauty that you can be perfectly happy, irrespective of social gaiety. And let me remind you that, if you go to South America, you will find the doings I've told about performed against a background rich and colourful—a background of rugged, snow-capped mountains, as well as poinsettias and orchids, of gauchos garbed as a Hollywood director would dictate, of Peruvian women wearing mantillas as picturesque as they are worn in Seville, of bull-fights in Lima, tangoes in Buenos Aires, and the *Maxixe* (now prohibited) being danced sub-rosa in Rio. If social life isn't as lavish as it formerly was, there's plenty of colour about to more than make up for it.

They're not afraid of the Birthdays to come!

ARE you afraid of the birthdays ahead? The lovely screen stars aren't!

We know the secret of *keeping* youthful charm, they declare. No doubt, you have often noticed it—wondered what was their secret.

"You must guard complexion beauty above everything else," they explain. "We use Lux Toilet Soap—*regularly!*"

"I'm 22," says the lovely Mae Clarke, "and not the slightest bit

worried about what I will look like ten years from now. Keeping young in spite of birthdays is entirely possible. Lux Toilet Soap is a great youth insurance."

"I'm 27," says fascinating Dorothy Mackaill. "Stars of the stage and screen know that years have very little to do with charm. The important thing is to keep one's complexion youthful. Like hundreds of other stars I use Lux Toilet Soap."

The stars find that this fragrant white soap leaves their skin soft, fresh, youthfully aglow. It is so gentle, so beautifully *white*.

9 out of 10 Screen Stars use it

Of the 694 important Hollywood actresses, including all stars, actually 686 use Lux Toilet Soap regularly. For their convenience the great film studios have made it their *official* soap. You will want to try it!

"I'M 22..."

MAE CLARKE



MAE CLARKE, enchanting star: "I give my skin the care that has kept so many stars radiantly youthful—Lux Toilet Soap!"

"I'M 27..."

DOROTHY MACKAILL



DOROTHY MACKAILL, charming star: "Years have little to do with charm. Like hundreds of other stars I use Lux Toilet Soap!"

LUX Toilet Soap

THE MODE OF WILLIAM AND MARY AND OF ANNE

(CONTINUED FROM PAGE 102)



which had to be repeated often in an age untutored in the art of the permanent wave.

Like the beaux, the beauties of these days of beaux and belles derived their coiffures from France, whose power might wane in the political world, but waxed unceasingly in the world of fashion. In England, as in France, the commode and the fontange, that accidental origination of the lovely Duchesse de Fontange, were the order of the day. The commode raised its tiers of orderly fluting just back of the row of fetching *crève-cœur* curls across fair foreheads, while the yet more ambitious fontange, built up of alternate curls and ribbons, rose to tottering heights and welcomed the friendly support of the high-back chairs. Like the peruke, it found powder a great aid to its charm, and like it, also, it continued to grow in magnificence until the days of Queen Anne, when it reversed the process and shrunk to modest proportions.

Naturally such magnificence of wig and coiffure must not be marred by wearing a hat, yet a hat is a decorative adjunct to a mode. So not only men, but women approved the French compromise and adopted the *chapeau-bras*, a hat, indeed, and as decorative as you will, but carried beneath the arm instead of worn upon the head. In the masculine mode, the favourite type of hat was a wide-brimmed shape of felt with a low, round crown, rather small, and a brim rolling up smartly at each side and edged with a narrow border of ostrich feathers or curving down decidedly in front and back, in which case the only trimming was usually a ribbon. By the time of Queen Anne, this large shape had given place to the cocked hat of Louis XIV.—sometimes worn even in the days of William and Mary—a somewhat softened version of the tricorne. The hats of the feminine mode were of an elaboration in proportion.

CANES—SNUFF—AND MASKS

To the beau, the Louis XIV. cane, long, slim, and elegant, was, of course, an accessory of irresistible attraction—women also carried it in a lighter feminine version. Smoking and snuff-taking were invariable habits of the beau, and rouge was of ever-increasing brilliance, and both men and women fancied the decorative accent of the patch. Both men and women carried small fur muffs, the especially feminine ones being known as muffetees. The fashionable beauty invariably wore a mask in the theatre—a wise precaution in an age when Dryden was a popular playwright.

The garments of the mode, both masculine and feminine, were frankly modelled on those worn at the contemporary court of Louis XIV., the modes of the later period of Louis XIV., who died a year after the death of Queen Anne in 1714. The gown was built over the long, snug corset and the hoop, that hoop with the pronounced swell at the back, suggestive of 1880 modes, which was so admirably balanced by the commode with its

slight slant to the front. In the days of Queen Anne, hoop and coiffure went through a simultaneous transformation, from which they emerged greatly changed.

In this, also, the English belles followed the beauties of the court at Versailles, who, in the early years of the eighteenth century, abandoned the somewhat rigid silhouette with the hoop of exaggerated curve at the back for the immensely wide, rounding hoop of the Louis XV. period, which may be seen in portraits of Madame de Pompadour and of Marie Antoinette as Dauphine. From this, it was an easy transition through the Velasquez hoops favoured by Queen Marie Leczinska to the shortened pannier frocks of the Louis XVI. mode.

WILLIAM AND MARY MODES

With the earlier type of hoop and corset, the woman of the days of William and Mary wore a very snug, long, pointed bodice, laced in front over a pointed stomacher with ribbons straight across and known as *échelles* or ladders. The sleeves of this bodice were short, above the elbow, and were finished with a wide, deep, turned-back cuff, embroidered or made of some gaily patterned silk. Beneath these sleeves appeared a white undersleeve, which was usually a short, full puff ending at the elbow in a deep, full ruffle, which was more often of the material of the undersleeve than of the lace so much in use in the contemporary French mode. The neck was cut square and decidedly low.

Over the hoop was a full, straight petticoat, plain or elaborated with ruffles and banding and well displayed by an overdrapery looped back on the hips and usually falling in a train in the back, though, at times, the drapery was short and the train was on the petticoat. Between the edges of the overdrapery in front, she often wore a short, little, ornamental apron of coloured taffeta with a scalloped edge. In both material and ornamentation, the English modes of William and Mary and of Queen Anne were far simpler than their sumptuous prototypes at Versailles. The Dutch element is plainly evident in this element of conservatism and sobriety, as well as in a certain stiffness, a tendency to primness, which replaces the magnificent and dignified formality of the Louis XIV. mode. It is a characteristic expression, for all its dandyism, of a *bourgeoise* rather than an aristocratic court.

The men of the day wore a costume which combined three elements. The predominating influence was that of the Louis XIV. mode in its later phase, but this was tempered to some degree by the subordinate influences of the famous Persian coat of Charles II. in a James II. version and by the sober modes of Holland. The costume consisted of knee-breeches and a long coat, which almost entirely covered the breeches and might be buttoned all, or nearly all, of the way down the front or worn open to show a gilet.

In its most elaborate, which was

its most nearly French version, this coat had long sleeves, coming all the way to the wrist, widening decidedly from elbow to wrist, and finished with a deep, wide cuff, bright with embroidery or patterned silk, buttoned back to the sleeve, and showing below its edge a wrist frill of fine lace. The fronts of the coat were bordered with embroidery and had horizontal pockets, from which might peep a lace-edged handkerchief.

In its simpler versions, the coat came nearer to the straighter lines of the James II. coat and had no borders of embroidery, though the front edge was occasionally scalloped. Its sleeves ended, as a rule, at the elbow, showing a puffed and ruffled undersleeve, and were less wide than the sleeves of the French coat, though their cuffs, faced with the material of the coat or with plain velvet, might be decidedly wide, giving the effect of a hanging cuff. The pockets in this type of coat were often vertical instead of horizontal, and the coat was more generally worn buttoned down the front.

MASCULINE MODES

Over this coat in cold or stormy weather was worn a voluminous cape of heavy cloth or velvet, coming well below the knee, for the top coat was yet to be invented. The stockings were drawn well over the knee and were held by a garter. The shoes were the characteristic shoes of the Louis XIV. mode, with their red heels square and high, their toes long and narrow and cut square across the tip, their long, narrow bows of stiffened ribbon, and the square tongue reappearing above the bow and coming high against the ankle. Gloves, often of gauntlet type, were a usual accompaniment of the costume, and the cravat was an oblong of lace or linen pleated or gathered and attached to the front of the stock.

With the reign of Queen Anne, the Dutch influence wanes, and there comes a notable increase in elegance. These are the days of Addison and of Steele, the modes and manners reflected in the *Spectator*, the days of conversation, of the club in its incipient form of the coffee-house, the days when the beau attained that high importance which he was to retain into the nineteenth century. Dryden has just died; Pope is in his 'teens, and Johnson—since the mode is the point of interest—is wearing swaddling clothes.

Marked changes are to be noted in the masculine mode, changes which bring distinction and an air of smartness. The full knee-breeches are replaced by skilfully tailored knickerbockers, loose enough to give ease. The coat fits more snugly through the shoulders and down the arms, and its cuffs are deeper, but not so wide. As worn by leaders of the mode, its fronts are much narrower, and the coat is well open to show a gilet. At times, one sees a coat of more elaborate form, touched with embroidery, nipped in at the (Continued on page 114)

By SALLY MILGRIM

DEEPER than sapphires, but still a sapphire blue. A crepe, that for all its classification as a sheer, yet drapes and moulds the form divinely. But, exquisite as the gown undoubtedly is, it serves best as a foil for the slender scarf...which ties casually at the back, clips on at the front, and comes to a sudden end in long, animated fringe.

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JOHN: The initiation is quite simple. You pledge to smoke through one pack of Spud . . . the Club's own cigarette. Then you report back to the Committee of One . . . (that's me . . .) and tell what you discover.

HOWARD: I'm game . . . and I'll start right now, with one of your Spuds.

FINALE

HOWARD: I'm reporting back, Mr. Committee. At first, the menthol taste was quite strong. But it soon disappeared and I got a grand, cool, clean taste. And then I discovered greater enjoyment of good tobacco. Sure, that's it . . . Mouth-happiness.

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HERE IS A SAFE WAY TO REDUCE

• How would you like to lose that surplus weight which keeps you from being admired—which prevents you from picking up adorable French frocks at clearance sales—distressing fat which makes you look older—which crowds and weakens vital organs and actually shortens life?

• How would you like to bring your weight toward normal without injuring your health or leaving your skin wrinkled and flabby?

• Of course you would! Any wise, intelligent woman would and any well-informed person will employ Kruschen Salts because it's SAFE and brings splendid health benefits all while excess fat disappears.

• Many physicians prescribe and use Kruschen Salts in their own practice—it MUST be effective.

• You see Kruschen is a superb blend of 6 SEPARATE minerals which help every gland and body organ to function properly and in addition to reducing weight brings a reserve of energy and vitality—a clear complexion.

• Simply take a half teaspoonful in a glass of hot water in the morning before breakfast. NO RIDIC DIET IS REQUIRED WITH KRUSCHEN. Just eat sensibly—don't stuff yourself. Many folks hasten results by cutting down on potatoes, pastry and fatty meats.

• A jar of Kruschen lasts 4 weeks—costs but 85 cents—and is sold by leading druggists the world over.

• Write for a copy of "How To Lose Fat Without Injuring Health". Gratis to Vogue Readers. Dept. P., E. Griffiths Hughes, Inc., Rochester, N. Y.

KRUSCHEN SALTS

SHOP-HOUND TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 73)

their bodies into funny antics that should make your baby darlings turn handsprings for joy. You'll find them at the Peasant Art Importing Company, where, also, you'll see one of the most amusing regiments of peasant dolls extant. They hail from Transylvania and Hungary, wear the typical costumes of their native villages, and one—a bride—is all dressed up, not in white satin, but in a tiny white velvet bodice, a gigantic orange velvet skirt, and even a bead-embroidered lace apron. In Hungary, it seems, not even a bride takes off her apron.

And, speaking of dolls, unless this very new Young Generation are more spoiled than I think, they'll be pleased to find in their stockings the paper dolls I saw at Wanamaker's. Not just ordinary paper dolls, these paper ladies are on their way to a masquerade ball, and all their clothes are glorious fancy-dress costumes: the famous gowns worn by Jenny Lind, by Ming Toy, the Japanese butterfly, the Civil War belle, Betsy Ann, by Gainsborough's Blue Boy, and Lawrence's Pinkey. The point is, you see, that your infant will thus be imbibing a little history, while she's playing dolls.

• Several young men around this town, with love in their hearts, but not enough money in their pockets to buy costly engagement rings, have found a rather neat way out of the matter. Rather than give their fiancées a second-rate ring or no ring at all, they've presented them with what's known as an engagement-ring charm. This is the tiniest, tiniest engagement ring in the land—a microscopic edition of a real, life-sized engagement ring, made of platinum, mounted with a tiny diamond solitaire, and flanked by Lilliputian baguette stones. The bride-to-be wears this amusing charm on her bracelet, and, even though some day her young man may buy her fabulous jewels, she need never discard this little sentimental memento. Udall and Ballou has this, as well as a multitude of other new and amusing charms. For sheer delightful nonsense, look at the infinitesimal corkscrew opener all studded with diamonds, the ridiculous little diamond-studded dial telephone, which dials "I love you," the thumb-nail topaz beer stein with a foam of diamonds, the ice-tong clutching a square diamond block. Look at them and see if you can resist them.

• Finding clothes that you won't see anywhere else in town is a rather Herculean task in this Lovely City—where everything gets copied and copied almost before it is cold off the boat. But Mrs. Harry Reichenbach and Peggy Fears Blumenthal (neither of whom needs an introduction if you know your New York) are successfully pitting their wits against all this regrettable clothes standardization in their shop known as "Lucinda" on Madison Avenue. Instead of concentrating on the famous big couturiers when she foraged through Europe lately for models, Mrs. Reichenbach combed the smaller, lesser known houses. What's true in art, she thinks, is also true in clothes: there is a lot of good talent in attics,

and the person who can unearth masterpieces from lesser known sources is bound to come home with individuality. Be that as it may, the clothes Mrs. Reichenbach brought back are certainly things that have not been hawked about any place I've been.

One bluish purple wool suit, which Mrs. Reichenbach had in mind for any one with a fine collection of amethyst jewels, is a gem, and its luscious waistcoat of faded blue velvet lifts it into the realm of sheer beauty. Another dress in that glorious, dark, blackberry-stain colour with a tender pale pink scarf is something you'll probably never see elsewhere—and the crêpe of which it is made is the crinkliest in the world, bar none. Then, there is a coat of Rodier's black-and-white striped tweed, with stripes literally an inch apart, tied up to the throat with an Ascot scarf and belted with a harness. But I think it's poisonous of me to give away these so-excellent ideas. Suffice it to say that if you hate being one of the mob, if you want to look like yourself and nobody else in the world—Lucinda's Shop is a tremendous help.

• This is the time of year—what with dusk falling early over the city, log fires lighted, and friends stopping cozily into tea—when life seems incomplete without candle-light. So out I went to lay in a new supply of tapers—nothing but tall, cathedral-like white ones would do me this year—and on my errand I learned something new. A certain famous maker of candles, Will and Baumer, have thought up a splendid improvement on candles. Fed up on the way that candles will lean over like the Tower of Pisa or totter this way and that in most candelabra, they have perfected a new, grooved, fit-tight base that ensures a candle standing soldierly upright no matter in what holder it is placed. An excellent, a super-excellent idea, in my opinion—and when you add that virtue to the fact that these famous old hand-dipped candles are smokeless, dripless, and odourless—what more can one ask for?

• A ring in the window of Olga Tritt's shop on Madison Avenue stopped me short in my tracks the other day. Not a princely sort of finger-ring, by any means, just a strictly plain band almost an inch wide of black enamel on gold—but, somehow, it struck me as having incomparable chic. I went in to inquire the price, mercifully finding it low enough even for me, and stopped also to look at a necklace of what I thought to be huge, uncut rubies. They weren't rubies, the lady put me straight, but big, rough stones of red Jaipur jade, which is quite a rarity in these parts. If rubies are a little beyond you, these will do very nicely.

• I have a great weakness for clips: they're the one form of jewellery to which I'm devoted body and soul, and so, when I heard that a lady, Leila Ranger, was designing some that were causing a lot of talk, I went post-haste to see them. And lo and behold, the rumour was right—here were clips that were clips,

gigantic, effective things of semi-precious stones, bordering just enough on the bizarre to catch your eye. One was a great slab of onyx—mounted with coral flowers—a chic pin to wear on a street dress.

Another lovely clip was a mammoth leaf of pale green chrysoprase, at the stem of which was a knot of coral; and with this was a necklace of chrysoprase leaves. For many of her clips, Mrs. Ranger makes earrings to match; earrings which may be converted into clips, so that you have a nice set of three. There are hat clips, too, among her collection, clips with great lapis and turquoise and jade and carnelian rings, and some of them cost as little as \$22, which is hard to believe when you see them. Mrs. Ranger sells these, by appointment, at her apartment at 970 Park Avenue.

• After wearing those delicious, tremendously large, black milan sailors last summer, many a woman has begged for their counterpart in winter, for what can give you such Viennese-waltz glamour as a large hat? So Kathryn Zucker, the clever hat designer on Fifty-Seventh Street, has included in her collection a few gigantic black velvet capelines, with very shallow crowns, very wide brims, possibly a touch of ermine, and more flattery per inch than any other hats in existence. It happens that Miss Zucker's great creed is to make hats that make you look younger, more attractive, even prettier, and almost every hat in her shop backs up her belief. In the same flattering afternoon school are a velvet turban with a great, twisted roll across the skull and a bow behind the right ear; and a brown velvet hat with a narrow brim and seamed crown, trimmed, of all things, with two bunches of swan aigrette.

Even the more tailored day and sports hats here are bent on being sympathetic and young. One little skull-cap of black antelope—an antelope so fine it looks like satin—sits alluringly on the side of your head and has two simple flowers of suede. Another hat, of brown stitched suede, has a white suede accent in its trimming. Black broadcloth has been handled beautifully in a hat that turns up high on one side and slants low on the other, wearing engagingly two tiny quills.

• Maybe millions do think prosperity is just around the corner (I wish I knew which corner), but, while you're waiting for it to get to your particular door, you may like to know about Gertrude Plons, who can turn a mean trick with a dress for under \$23—very often for a good deal under \$23. Mrs. Plons's particular love is sports clothes—and where any one's love is, I say, you're apt to find something interesting. Sure enough, among her sports clothes were several I double-starred in my notes; one, in particular, was a beauty. A two-piece dress (and don't those good old, all-American two-piece dresses look good to you again?), with a plain navy-blue wool skirt and a navy-and-white knitted top that you'd swear was hand-knitted. But don't let me create the impression (Continued on page 114)

It's no longer a Luxury



● The new Saint Tropez design has all the verve of the gay continental watering place whose name it so appropriately bears. Its cool frosted decoration cannot be achieved in mere machine-made glass. The goblets are now only \$48 the dozen . . . the champagne glasses are \$48 . . . the plates are \$54.

use exquisite
hand-blown crystal
three times a day—
you can afford
Steuben at the
new low prices

● There is a joy that only hand-wrought things can give.

Each piece of this hand-blown crystal has that beauty of an individual masterpiece—for in this new world it is made by a craftsman who learned his artistry in a far-off country where glass blowing is a tradition passed on from one generation to the next.

His art gives to Steuben that diamond-like clarity that no machine-made glass can imitate. Flick a lovely piece of Steuben with your finger and it gives that precious bell-like ring that tells you it was made by hand.

Now you can make your table lovely every day with Steuben at the new prices. Every Steuben design is an open pattern so that you can readily supplement the cherished pieces you already own.

And the new Steuben designs for fall are inspirations! Such style, such elegance and sophistication—you won't be able to resist them. Not at these new prices!



(Left) The new Riviera design's cool elegance is accented by the decoration that is engraved in the crystal as delicately as an intaglio is cut in a gem. This quality of decoration is impossible in ordinary machine-made glass. You'll find it only in hand-blown crystal. Goblets are \$48 the dozen, sherbet glasses \$42.

(Right) A new Steuben vase with its smart cut pattern of straight, interlacing lines and gay polka dots lends a modern note to your room. Its graceful, balanced shape and diamond-like clarity give the merest handful of flowers distinctive loveliness. Only \$17.



Steuben crystal

A product of the Corning Glass Works, Corning, New York

(CONTINUED FROM PAGE 34)

SURRENDER

... She will, if you give it
He will, if you wear it ...

Surrender, Ciro's exciting perfume, is now available in a smaller, new size—a gift as flattering to the giver as it is to the recipient. Provocative, glamorous, it seems a daring distillation of all moods: cool hauteur and tropic passion—elfin mischief and romantic languor. Surrender's fragrance subtly hints, 'remember me!'

PARFUMS CIRO

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Surrender's package is itself a gift. A distinctive, luxurious velvet case, mirror-lined, is a sparkling setting for a jewel-faceted crystal bottle of flashing beauty. At all fine shops, as illustrated, \$27.50; the smaller size is \$15.00.

himself establish the price for a good bargain, he added:

"The price you made me of twenty francs a bottle is really not dear."

The Burgundian made no reply, but, when the cases arrived in Berlin, they were accompanied by a letter asking permission to present them to the Kaiser. Did the latter understand his lesson?

Chambertin also has its record of nobility. Edward VII., who, like Napoleon, rated it highly, served it one day—the highest quality, of course,—at a diplomatic dinner. The German Ambassador, who sat at his right, lifted his glass to his mouth and emptied it at one gulp. The King looked at him severely and then said in a loud tone:

"Mr. Ambassador, when you meet a great wine of France, you breathe it, you hold it to the light, you touch your lips to it, you taste it, you put your glass down, and you talk about it."

In reality, the great Burgundies differ among themselves—not in taste, of course, but in quality—only in the nuances of balance between *corps* and *bouquet*. These nuances are sufficient, nevertheless, for real connoisseurs to identify them, even when very young, before the virtues of each wine have reached their full development.

I hope you will have a chance, some day, to be present at the sales of the Hospices de Beaune, which produces widely famed bottles. You will see trained experts recognize, simply by touching their lips to a silver wine-taster, not only the vintage, but the year and the very spot where the grapes have ripened, a very important factor, probably because of the veins in the earth. These experts undertake the responsibility for millions of francs on the infallibility of their taste.

The great white Burgundies are Chablis, Pouilly, and Meursault. These are less sweet, but fruitier, than the Bordeaux and Anjou wines. Chablis and Pouilly are decidedly dry and sometimes have an attenuated tartness that adds to their charm. These are by no means dessert wines; but they go marvellously well with all shell- and sea-fish.

WINES FROM ANJOU

Anjou wines are now beginning to acquire a definite gastronomic position, since laws have been passed on boundaries and trade-marks. Formerly, they were used to fabricate imitation champagne. Then amateurs recognized them as a nectar of the first order. With the exception of Chinon, which tastes of violets and with which Rabelais steeped himself abundantly, Anjou wines are white. It is important to distinguish between the vineyards of the left bank and the right bank of the Loire, the latter being sweeter than the former. However, no Anjou is dry. The most famous vintages are the Rabelay, the Quart de Chaume, and, above all, the Coulée de Séraut. The Coulée de Séraut comes from the Château de Séraut, belonging to the La Trémoille family. Unfortunately, this divinely regal wine is almost impossible to find. It is sold at enormous prices because so little is harvested

each year. It may be found occasionally at Angers; it used to be had in Paris *chez* Mother Génot, a famous cook, now deceased.

Personally, I think Anjou wines are particularly suited to the dishes prepared along the Loire—such as veal rump, boiled eels, and sausages—and to pastries and fruits.

AND NOW CHAMPAGNE

Champagne is a marvellous wine when the trade-mark and year are good. For a while, it fell into disrepute because, quite naturally, the great year, 1911, was not served in night-clubs, at political banquets, or at family reunions. Nevertheless, nothing will ever kill champagne, because the process of champagnization invented in the eighteenth century by Dom Pérignon makes this wine, which is rather flat in its natural state, charming, light, gracious, and agreeable. When it is of superior quality and when it vies with the greatest white wines, it brings something fresh, a sort of expansive mirth, to a festivity, such as no other drink can do. Ordinarily, it is served with the dessert, but this place may be disputed. It is extremely agreeable with fish and, above all, is the most wholesome of *apéritifs*.

The champagne called Avize, although not included among the wines most often quoted, is an enchantment of *finesse* and perfume. Would that all the world could taste it as I did a few months ago, *chez* the Marquis de Polignac, owner of the Pommery cellars, where an unforgettable series of great champagnes accompanied a magnificent feast. The main course was that mixture of fish and crawfish, traditionally offered by the City of Rheims to the Queen of France on the day of her coronation, which, with a Pommery 1911, made a combination fit for the gods. Each guest had at his place, in the midst of all his goblets, a Venetian tap which connected directly with the barrels of Avize in the cellar. Very little damage, however, occurred among the guests. On this occasion, the *chartreuse* of partridges was washed down by the famous red Bouzy—the only red wine of the Champagne country—which easily enchanted us, without producing the same effect as on Louis XIV.

Immediately below these four great wine groups, France has several others that, although less celebrated and, perhaps, less extensively cultivated, are nevertheless magnificent.

Among the white wines, we must cite the wines of Moselle and Alsace—Obernai, Riquewihr, Sainte-Odile—fresh, more perfumed than vigorous, but seductive because of the instantaneous pleasure they bring. And Vouvray, less majestic than its neighbour, Anjou, but delicious, lively, fruity, and gay. The gamut of Vouvray is very complex; it is difficult to make a choice, as this should depend less on the vintage than on the year. No one has said anything more true on behalf of Vouvray than the assistant to the mayor of Tours, while showing a magnificent collection of casks which he had, perhaps, made use of too freely. (Continued on page 110)



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W I N E S O F F R A N C E

(CONTINUED FROM PAGE 108)

"Do you see all that?" he asked. "I am dying, but it is so good that I know it can do me no harm."

The Mâcon and Beaujolais vineyards prolonging, to the north of Lyons, the vineyards of Burgundy and the Côtes du Rhône, situated at the head of the Rhône valley, are wines which, in these hard times (they are more easily obtainable than their older brothers), have acquired a new value. Of course, they can not rival the first-class vintages. They are simpler wines than the others, less sumptuous, less refined, but savouring of their soil and having a loyal, good-natured dependability that still classes them among the great bottles.

If you are well advised and if you buy from good houses, you will never regret your acquaintance, among the Mâcon and Beaujolais wines, with Thorins, Morgon, and Julienas, nor, among the wines of the Côtes du Rhône, with Saint-Perray or Châteauneuf-du-Pape.

I will not go into details about the wines of Poitou and Agennais, which must be consumed on the spot; these, for the greater part, are intermediaries between the more popular and the quality wines. Nor of the Savoyard wines—Montmélian (red), Bosset and Menthon (white)—adored by amateurs and such perfect accompaniments to the dishes of their *région*—*matafan*, *gratins*, jugged hare, and fresh-water fish. Nor of the curious, but exceptional wines such as Blanquette de Limoux (from the Aude) or Clairette de Die (from the Drôme). Nor of the wines from Corsica (Bronchio), the Basque country (Irrouaday), or the Landes (Picquepon, which is grown in the sand). These are purely local wines and, besides, very special.

But I will establish a third category for a few wines which lack hardly a thing to bring them stardom. The wines from the Berry, for example—Chavignol and Sauvignon (white)—have a very interesting personality with their hidden taste of good soil. The Ain wines—Maréchal and Seyssel—will always have the imperishable honour of having been the daily delight of Brillat-Savarin (these are white, also). The Jura or Arbois wines, such passionate delights when understood, are neighbours of the *vins de paille*, whose grapes are gathered while green and allowed to ripen in wine-rooms, and of Château-Chalon, gathered from plains of Hungarian Tokay grapes brought to the Jura in the fifteenth century. These are special wines—particularly the latter—to drink as *apéritifs* or with desserts; dangerous, because they are heavy and so good that it is difficult not to drink too much. The wines of Cahors are rather thick when red, but their softness, in white, is very seductive when not too accentuated. The latter is called "Monbazillac." Lastly, the Alsatian wines. They have that intimacy that characterizes all Alsatian gastronomy.

But even when you have been led into Paradise, there is still the question of knowing how to serve a wine.

How do you recognize a wine before tasting it? By its bottle. It is unnecessary to describe the popular

rounded out and impressive champagne bottle, which gives a definite impression of the sparkling agitation that fills it. The Burgundy bottle, while large, is restrained, with a body that juts out considerably beyond a delicate neck. The Anjou bottle is similar. The Bordeaux is the only bottle that is straight and slender—a thin body among all the obese ones.

To recognize wines is doing well; to know how to serve them, even better. It is wise to know that all the white wines are chilled, as this brings out their bouquet. The softer they are, the colder they should be. The cold gamut runs right through to the champagnes, which should be iced.

But red wines should always be *chambrés*. This does not mean heated; it means that they should have the warm temperature of the dining-room, to which they should be taken four hours before the meal. Bordeaux wines may be less *chambrés* than the Burgundies. Red Vouvray, however, should never be *chambré*.

As to the glasses in which to serve these wines, there are two inviolable rules. First, never use coloured ones. A *grand vin* demands white crystal, because the first enjoyment it furnishes comes from looking at it. Tradition admits only one exception—Moselle and Alsatian wines. You always have the right to suspect a cloudy wine behind a tinted glass.

And, more important, never expose yourself to having to reply to Baron de Gondremark's question, so judiciously posed in Offenbach's "La Vie Parisienne":

*Mais ce que je ne m'explique guère
C'est pourquoi on boit à Paris
Le mauvais vin dans les grands verres
Et le bon dans les petits.*

Have large glasses, large enough so that the nose may smell as the lips absorb, so that the surface from which the bouquet rises may be as wide as possible. A large glass gives the brain a sensation of amplitude, abundance, and, consequently, security.

When all these conditions have been observed, I think I can predict that you will arrive at one of the rare happinesses on earth that never disappoints.

This review has been, perhaps, somewhat rapid, but we have tried to make it clear. Many other countries produce wine. The Italian Barbera, Lachryma-Christi, and Montefiascone wines are well worth a trial, as well as the Spanish wines—the Val de Penas, for example, that the Bordelais wine-growers have perfected. All gourmets know the Swiss wines—Dézaley, Feudant, Neuchâtel. Our one ambition has been to show that, as with its *cuisine*, France, and France only, possesses a complete group of vineyards representing every aspect, nuance, and taste. Just like its cooking! As a matter of fact, no country is incapable of offering two or three dishes. But only in France—and in China—does one find a complete gastronomy which begins with thirty marvellous soups and ends with fifty admirable desserts. How could such a land, producing so many *chefs-d'œuvre*, not produce simultaneously all the wines that should accompany them?

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Eaton Co., Limited LONDON Smallman & Ingram, Limited, 149-157 Dundas Street OTTAWA Murphy-Gamble, Ltd., Sparks Street ST. CATHARINES Canadian Department Stores Limited, 17 St. Paul St. TORONTO The Robert Simpson Company, Limited, The T. Eaton Co., Limited QUEBEC MONTREAL Henry Morgan & Company, Limited, The Robert Simpson Montreal Limited, The T. Eaton Co., Limited, Jas. A. Ogilvy's Ltd. QUEBEC Myrand & Pouliot, Limitée, 205-215 St. Joseph Street SASKATCHEWAN SASKATOON Hudson's Bay Co.
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ALL THESE STORES SELL VOGUE PATTERNS

for Gay Evenings



To cleanse completely you need

- 1** A delicate liquefying cream to dissolve impurities
- 2** A gentle liquid stimulant to remove the last trace of cream and impurities from the pores

MY CLEANSING CREAM is so delicate, its base is so fine and pure that it liquefies the moment it touches your skin.

It does not form a coating over the skin. Does not cleanse at the expense of your skin texture. It seeps instantly, as a delicate

oil, into the pores, without distending them.

It gently dissolves dust, rouge and lipstick that much harsher methods fail to touch. Do not massage. No massage is necessary in applying this fine penetrating cream. When all dirt and make-up are dissolved, remove



Photograph of Kathleen Mary Quinlan, by Baron DeMeyer

with my soft facial tissues. You are now ready for the second step.

To make your cleansing complete you *must* now remove any cream and impurities that may remain in the pores. For this I use Skin Stimulant, which increases the natural pore activity of your skin and brings to the surface the last trace of cream and impurities.

Now your skin is not merely "surface" clean. Every pore is free and breathing!

Do without every other aid to beauty, if you must, but do not omit this perfect cleansing on which every other treatment is based.

Other Treatments

My complete series of treatments are for Complete Cleansing; for Scientific Nourishing and Firming; for Double Chin and Sagging Muscles; for Stimulating Circulation; for Blackheads and Large Pores; for Acne; for Quick Rejuvenation before Make-Up; for Keeping Eyes Young; for a Perfect Finish. Each treatment requires only two preparations.

You can purchase all my preparations at the better stores—or write me direct at my Salon, 655 Fifth Ave., New York.



Kathleen Mary Quinlan

*"and Bill got us seats near
the 50-yard line"*



A college reunion in the offing . . . a business problem to thresh out . . . a committee meeting to announce . . . Dad can entrench himself and attend to his own affairs in his own way, if there's a telephone at his elbow

EVERY man deserves a den . . . a room of his own. Size doesn't matter much, so long as he can call it his . . . so long as there's an easy chair, good light . . . and a *telephone*.

Then he can talk to his closest friends without losing his place in the last chapter of that new mystery story. Or, if he likes, he can concentrate on business and make important calls quickly, conveniently, privately. Steps, time and temper saved for the head of the house! When Dad has discovered how handy *his* telephone

is, he'll understand why Mother needs one on her writing desk, in her kitchen, by her bedside. He'll realize why daughter wants one in her room too. He'll appreciate the fact that all the family can live more comfortably and efficiently for having *enough* telephones.

Telephone convenience of this kind costs surprisingly little. Let the local telephone company show you, without charge and without obligation, how best to meet the special needs of your own family in your own home. Just call the Business Office.



Won't you join The Little-Luxuries Club?

OBJECT: To keep you supplied with fresh Cannon towels—forever. **COST:** Nine cents a week—first year's dues payable in advance, entitling you to one or more of Cannon's latest bath sets (matching towels, wash cloths and bath mat) plus a half-dozen or so extras. Your own store or shop will show you how to invest the fund most wisely. Seven-piece sets in all-over designs range in price from \$2 to \$5—extra towels separately as low as 39c. "Open stock," of course. Other Cannon towels, 25c to \$2.50 each.

JADE ★ MAIZE ★ BLUE ★ PEACH ★ ORCHID ★



All set to fly south on your water wings?



NATURE is putting on her old winter clothes. There's ice in the air. . . . High time to hurry inside and shut the door, bringing with you the colors and comforts of summer, more of those life-saving luxuries—digging in.

No matter how bleak and chill the day, you can retire to your own garden of flowers and hot springs—and fly south on the wings of a bath! Nothing like a slow, steamy soaking to make a person feel fit and look it, to build you up body and soul.

We've tried to help you high-spot your winter with bath attendants that are perfect jewels. New Cannon towels are skilled beauty aids and all-around good medicine, besides being very easy to look at. Their several textures are made to give you just the thrill and glow and tonic you need. The cotton used in them is picked for its long, silky fiber. Their fabric is soft, even, firm—it stays fresh and young through years of use—it feels fluffier, works faster, dries you cleaner. Yet Cannon towels always cost less, quality for quality and style for style.

Look into this! If your eyes are good, they'll see the smartest towels of our times wearing Cannon labels. They'll see pure, clear colors that smile at each other and fit happily into any scheme. They'll see new and neater motifs that seem made to your order.

So won't you run downtown today with just a few dollars and bring back a new bathroom under one arm? It's one of the easiest ways we know of to put on an extra layer of luxury. . . . Cannon Mills, Inc., 70 Worth Street, N. Y. City.

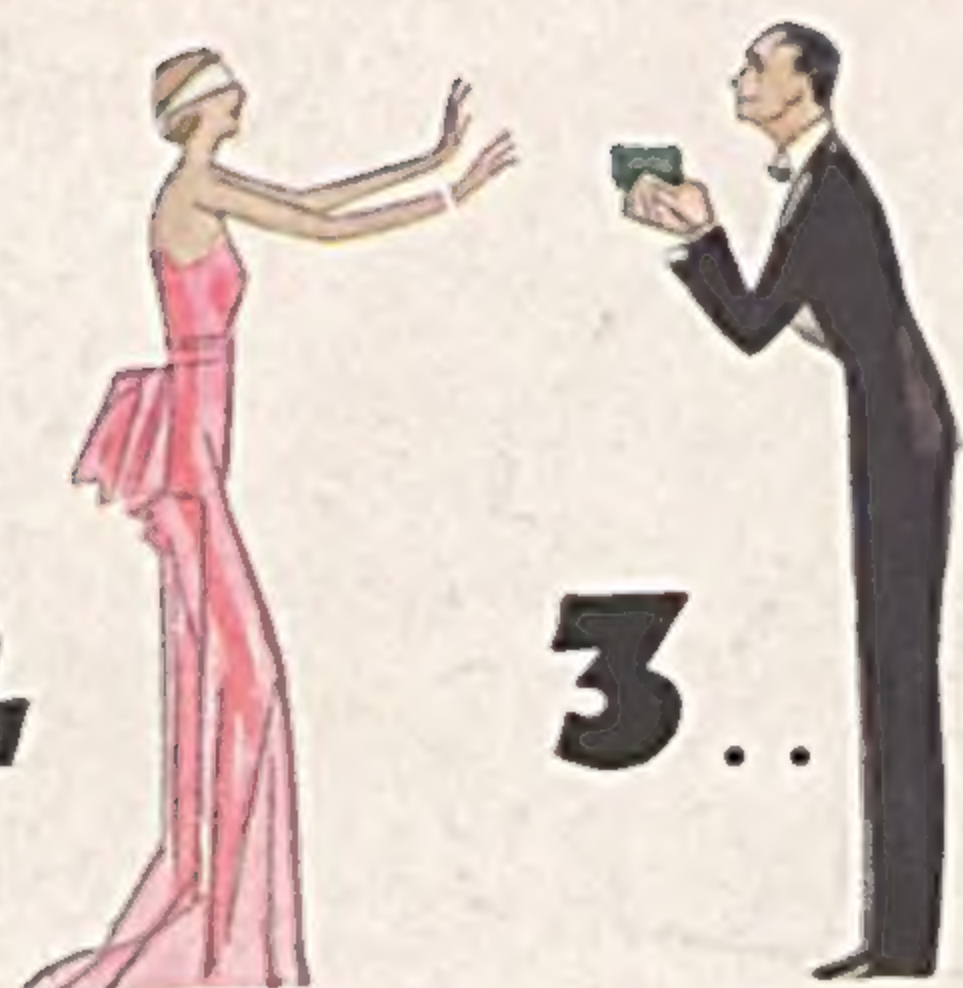
CANNON TOWELS

(At left) The Trojan Horse design—winner of first prize in this year's Art Alliance competition in textile design

1

2

3...



...And the Mystery of Gifts
is Solved...

NO SMARTER GIFTS FOR LOVELY LADIES THAN THE NEW GLAZO MANICURE SETS

"3" IS A LUCKY NUMBER! And this trio of smart Glazo Manicure Sets are lucky gifts... for the hands that receive them... and for the purse that buys them.

Let Santa, romantic old soul, confer through you the gift of lovely fingertips. He naturally chooses Glazo, for he knows well the preference of smart women! The authentic Glazo nail polish shades are approved by beauty and fashion authorities. And Glazo keeps its glorious loveliness longer... wears evenly, without chipping, peeling, or disappointing in any way.

Write it down on your memory pad this way:
"Glazo Gift Set for _____, _____ and _____"

(Below) You'd expect so smart and complete a gift to cost much more than it does. It's the Glazo manicure set in a gay green-and-gold gift case, that will win a very hearty "Thank You," indeed! All the primary essentials for dozens of perfect Glazo manicures.

A SMART
GIFT SET



TRAVEL
KIT



BAKELITE
TRAY SET



(Above at right) For a week-end or a world cruise, this adorable green-and-gold folding case is a grand luxury — really a necessity, too. But whether it travels or stays at home, this new Glazo set contains every single accessory to keep the nails perfectly, exquisitely groomed. A distinctive Christmas gift.

(In center above) A very special gift for a very special someone — flattering to her fingertips and to her dressing table. For all the essentials of the perfect Glazo manicure are held in the removable, refillable bakelite tray. Full actual value, not counting the handsome case.

AT GIFT-BUDGET PRICES \$1.65 TO \$3.30

GLAZO the Smart Manicure

